

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3465.

SATURDAY, MARCH 24, 1894.

THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBANIAN-STREET, PICCADILLY, W.

LECTURE ARRANGEMENTS AFTER EASTER, 1894.

Lecture Hour, 3 o'clock p.m.

Professor J. A. FLEMING, M.A. D.Sc. F.R.S. M.R.I. Professor of Electrical Engineering in University College, London.—Four Lectures on Electric Illumination. On TUESDAYS, April 3, 10, 17, 24. Half-a-Guinea.

Professor J. W. JUDD, F.R.S. F.P.S.—Three Lectures on Rubies: their Nature, Origin, and Metamorphoses. On TUESDAYS, May 1, 8, 15. Half-a-Guinea.

The Rev. W. H. DALINGER, LL.D. Sc.D. F.R.S.—Three Lectures on The Modern Microscope: An Instrument for Recreation and Research. On TUESDAYS, May 22, 29; June 5. Half-a-Guinea.

FRANCIS SEYMOUR HADEN, Esq., President of the Royal Society of Painter-Etchers.—Two Lectures on The Etching Revival. On TUESDAYS, April 12. Half-a-Guinea.

Professor J. F. BRIDGE, Mus.Doc. Organist of Westminster Abbey, and Gresham Professor of Music.—Two Lectures on Music: 1. Musical Genres; 2. Mozart as a Teacher. On THURSDAYS, April 19, 26. Half-a-Guinea.

Professor DEWAR, M.A. LL.D. F.R.S. M.R.I. Fullerton Professor of Chemistry, R.I.—Three Lectures on the Solid and Liquid States of Matter. On THURSDAYS, May 3, 10, 17. Half-a-Guinea.

W. M. FLINDERS PETRIE, Esq., D.C.L. Professor of Egyptology in University College, London.—Three Lectures on Egyptian Decorative Art. On THURSDAYS, May 24, 31, June 7. Half-a-Guinea.

JOHN ALFRED GRAY, Esq., M.R.C.S.—Two Lectures on Life among the Afghans. On SATURDAYS, April 14, 14. Half-a-Guinea.

H. D. TRAILL, Esq., LL.D.—Two Lectures on Literature and Journalism. On SATURDAYS, April 21, 28. Half-a-Guinea.

Captain ABNEY, C.R. D.C.L. F.R.S. M.R.I.—Three Lectures on Ocean Vision. (The Tyndall Lectures.) On SATURDAYS, May 5, 12, 19. Half-a-Guinea.

ROBERT W. LOWE, Esq., Author of 'Bibliographical Account of English Theatrical Literature,' 'Thomas Betterton,' &c.—Three Lectures on The Stage and Society. On SATURDAYS, May 26, June 2, 9. Half-a-Guinea.

Subscription (to Non-Members) to all the Courses during the Season, Two Guineas. Tickets issued daily.

Members may purchase not less than Three Single Lecture Tickets, available for any Lecture, for Half-a-Guinea.

The FRIDAY EVENING MEETINGS will be resumed on APRIL 6th, when Professor VICTOR HOSLEY, F.R.C.S. F.R.S., will give a Discourse on Destructive Effects of Projectiles, at 9 p.m. Succeeding Discourses will probably be given by Professor J. J. THOMSON, Dr. G. GABSON, Professor H. MAHESLI, WARD, Dr. G. SIMS, WOODHEAD, Rev. S. BARKING-GOULD, Professor A. M. WORTHINGTON, Sir HOWARD GRUBB, Professor OLIVER LODGE, Professor C. V. BOYS, and other gentlemen. To these Meetings Members and General Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the Secretary. When proposed they are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms, and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year; or a Composition of Sixty Guineas.

ROYAL LITERARY FUND.

GENERAL LORD ROBERTS, V.C. G.C.B. G.C.S.I. G.C.I.E., will preside at the 104th ANNIVERSARY DINNER, to be held at the Whitehall Rooms, Hotel Metropole, S.W., on WEDNESDAY, April 25, at half-past 6 for 7 o'clock precisely.—Dinner Tickets, One Guinea each.

7, Adelphi-terrace, W.C. A. LLEWYN ROBERTS, Secretary.

ROYAL SOCIETY OF PAINTER-ETCHERS.—

ANNUAL EXHIBITION OF THE SOCIETY, with a Selection from the Riches of the Old Master School, NOW OPEN at the Society's Gallery, No. 54, Pall Mall East, from 10 till 6. A. STEWART, Secretary.

ARISTOTELIAN SOCIETY,

22, ALBANIAN-STREET, W.
The Society will meet on the following Evenings, at 8 p.m.:—
April 2. A. F. RHAND—'Attention.'
April 16. J. S. MACKENZIE—'Mr. Bradley's View of the Self.'
April 30. R. J. EYLE—'Epigrams.'
May 12. SYMPOSIUM—'The Nature and Range of Evolution.' Messrs. H. W. CARR, G. D. HICKS, and A. BOUTWOOD.
June 4. Dr. W. L. GILDEA—'The Immateriality of the Rational Soul.'
H. WILSON CARR, Hon. Secretary.

SOCIETY OF AUTHORS.—LITERARY PROPERTY.

—The Public is urgently warned against answering advertisements inviting MSS., or offering to place MSS., without the personal recommendation of a friend who has experience of the advertiser or the advice of the Society. By order, G. HERBERT TIERING, Secretary.

4, Portland-street, Lincoln's Inn, W.C.
N.B.—The AUTHOR, the organ of the Society, is published monthly, price 6d., by HORACE COX, Bream's Buildings, E.C.

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Town Hall, Kidderminster, March, 1894.

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THE HIBBERT LECTURES, 1894.—A COURSE OF EIGHT LECTURES ON 'CHRISTIANITY IN ITS MOST SIMPLE AND INTELLIGIBLE FORM' will be delivered by the Rev. JAMES DRUMMOND, M.A. LL.D. D.Litt. Principal of Manchester College, Oxford, at the PORTMAN ROOMS, Baker-street on the following days, viz.:—Monday, 19th, Thursday, 19th, Monday, 23rd, Thursday, 26th, and Monday, 30th April; and Thursday, 3rd, Monday, 7th, and Thursday, 10th May, at 5 p.m. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta-street, Covent-garden, W.C.; not later than Saturday, 7th April; and as soon as possible after that date Tickets will be issued to as many as the Hall will accommodate.

The same Course of Lectures will also be delivered by Dr. Drummond at OXFORD, in the large Lecture Room of Manchester College, on each of the following days, viz.:—Tuesday, 24th and Friday, 27th April; and Tuesday, 1st, Friday, 4th, Tuesday, 8th, Friday, 11th, Tuesday, 15th, and Friday, 18th May, at 5 p.m. Admission to the Oxford Course will be free without Ticket.

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WESTMINSTER SCHOOL.—AN EXAMINATION to fill up not less than Seven Resident and Five Non-Resident QUEEN'S SCHOLARSHIPS and several valuable EXHIBITIONS will take place in JULY NEXT.—Detailed information may be obtained from the Head Master, Dean's-yard, Westminster.

ST. PAUL'S SCHOOL, LONDON.—AN EXAMINATION for Filling up some Vacancies on the Foundation will be held on 4th of APRIL NEXT.—For information apply to the Bursar, St. Paul's School, West Kensington, W.

ROYAL INDIAN ENGINEERING COLLEGE.

Cooper's Hill, Staines.—The Course of Study is arranged to fit an Engineer for Employment in Europe, India, and the Colonies. About 100 Students will be admitted in September, 1894. The Government will offer them for Competition Twelve Appointments as Assistant Engineers in the Public Works Department, and Three Appointments as Assistant Superintendents in the Telegraph Department.—For particulars apply to the SECRETARY, at the College.

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A HOLIDAY TRAINING COURSE for Teachers of Languages will be held in London during Easter (School) Holidays, April 17 to 27. For Syllabus, &c., address, with stamped envelope enclosed, to SECRETARY.

Also NEW CLASSES for Students in French, German, Italian, Spanish, Russian, Modern Greek (leading to Ancient), will be started at the beginning of April. Invitation to Free Lecture (April 4, at 7.45 p.m.) will be sent on receipt of stamped envelope.

UNIVERSITY OF GLASGOW.

PROFESSORSHIP OF HISTORY.
The University Court of the University of Glasgow will, on June 14 next, or some subsequent date, proceed to the appointment of a PROFESSOR to occupy the newly-instituted CHAIR OF HISTORY in this University. The duties will begin from October 1st next. Candidates are requested to lodge twenty printed copies of their application (and testimonials, if any) in the hands of the undersigned on or before May 12.

ALAN E. CLAPPERTON, Secretary to the Glasgow University Court.
91, West Regent-street, Glasgow.

ST. THOMAS'S HOSPITAL MEDICAL SCHOOL.

Albert Embankment, London, E.—THE SUMMER SESSION will COMMENCE on TUESDAY, May 1. Students entering in the Summer are eligible to compete for the Science Scholarships of 100l. and 60l. awarded in October.

There are Prizes and Scholarships of the value of 500l. All appointments are open to Students without extra charge. Special Classes for the Examinations of the University of London are held throughout the year, and Tutorial Classes in Medicine, Surgery, and Obstetrics for the January, April, and July Examinations of the 'Conjoint Board.'

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LITERATURE

Life's Little Ironies, and A Few Crusted Characters. By Thomas Hardy. (Osgood, McIlvaine & Co.)

"WHAT'S the good of anything?—why nothing," the refrain of Mr. Chevalier's latest vocal exposition of coster philosophy, is only a vulgar way of expressing the text which is almost invariably illustrated by Mr. Hardy's magnificently sombre pictures of Wessex life; and 'Life's Little Ironies,' as the title implies, is no exception to the rule. Honour, love, self-sacrifice, success, and pride of birth, all are turned to bitterness and hopeless failure by the ironical swing of circumstance over which man has no control.

Alike for those who for To-day prepare
And those that after some To-morrow stare,
A Muezzin from the Tower of Darkness cries,
"Fools! your Reward is neither Here nor There."
So sang the Persian poet in his incomparable panegyric of pessimism; to the same effect speaks Mr. Hardy, here as ever faithful to his mission of unmasking Providence. The justification or the condemnation of Mr. Hardy's attitude towards life is no concern of the literary critic; for his art in conveying the tragic aspect of it there is little but praise. There is, perhaps, nothing so weirdly powerful in this volume as 'The Three Strangers' or 'The Withered Arm' of 'Wessex Tales,' but 'A Tragedy of Two Ambitions' is more impressive as an expression of hopeless despair than anything in the former volume; for what makes the gloom all the more effective in this is that outward success attends the efforts of the brothers: they attain the distinguished position in the Church for which they had striven, the sister for whom they had sacrificed themselves is happy and prosperous and loves them, but there is just one memory of a rescuing hand delayed that no success will kill.

"But now I often feel that I should like to put an end to trouble here in the self-same spot." 'I have thought of it myself,' said Joshua. 'Perhaps we shall some day,' murmured his brother. 'Perhaps,' said Joshua, moodily. With that contingency to consider

in the silence of their nights and days they bent their steps homewards."

And so we turn to the next story, 'On the Western Circuit,' which as a tale of two utterly wasted lives is sad, and would be sadder if it were not for a slight sense of improbability left by the conduct of the heroine: if she had loved Raye as she did, she could never have allowed that miserable marriage to take place without a word of warning or a hint of the true state of things in spite of her feeling of loyalty to the girl. Still, even so it is an effective story, and Mr. Hardy, who excels pre-eminently in those little half-sketched glimpses that suggest the whole horror of a situation, reveals an appalling vista of dreariness for the two united lives in that final touch of the railway journey.

But however great may be the artistic pleasure to be derived from these stories so admirably told, it is almost with a feeling of relief as from some oppressive nightmare that one turns from their weight of implacable doom to the second part, entitled 'A Few Crusted Characters.' The device which introduces these stories, resembling to a certain extent that of 'A Group of Noble Dames,' is ingenious. The village omnibus running from a certain market town to Longpuddle has just started with its full freight of passengers, when it is hailed by a stranger for whom room is made with difficulty. He turns out to be a native of Longpuddle, who had emigrated twenty-five years before to Australia, and is now returning to renew his acquaintance with his native place, so he persuades each of the other occupants of the conveyance in turn to tell him a story of the inhabitants that he had known in his youth. By this form of narrative the stories gain an added flavour from the racy Wessex idioms in which they are told. Several of these tales are pathetic in the same way as the other stories by what might be called the capricious certainty of the ill-luck, but most of them are told simply with a view to humorous effect; and when Mr. Hardy has made up his mind not to be gloomy, he has hardly a peer among living writers for pure and direct fun. 'Tony Kytes, the Arch Deceiver,' with his triple burden of enamoured damsels, is a character worthy of Marguerite de Navarre or of Balzac in his merriest mood; and the story of 'Absent-Mindedness in a Parish Choir' comes very near it. After their misadventure in church, which must be read to be enjoyed, the situation is summed up in this delightful paragraph:—

"Not if the Angels of Heaven," says the squire (he was a wickedish man, the squire was, though now for once he happened to be on the Lord's side), 'not if the Angels of Heaven come down,' he says, 'shall one of you villainous players ever sound a note in this church again; for the insult to me, and my family, and my visitors, and God Almighty, that you've perpetrated this afternoon!'"

We almost wish Mr. Hardy would give us rather more of his humour instead of quite so much pessimism; still, with such admirable examples of both as are to be found in the present volume, complaint is, perhaps, ungracious.

The Lower Slopes. By Grant Allen. (Mathews & Lane.)

THE full title of Mr. Grant Allen's new book, when it has been disentangled from an elaborate and singularly ineffective title-page, reads as follows: 'The Lower Slopes: Reminiscences of Excursions round the Base of Helicon, undertaken for the most part in Early Manhood: by Grant Allen.' Such a title is not encouraging. It is the title of an uneasy rhetorician, not the title of a poet. But it shows an apparent lack of humour, which is not entirely confirmed by the contents of the book. Mr. Allen has written some really quite amusing verses about animalcular theology and the activities of the early ascidians and mammals on their way to the dignity of the higher ape. So pleasant and ingenious are they that one regrets Mr. Allen's frequent deviations into serious subjects, he might have given us so agreeable a collection of comic verses. Here, for instance, is Mr. Allen at his best, and how entertaining this is! It is called 'The First Idealist':—

A jelly-fish swam in a tropical sea,
And he said, "This world it consists of Me:
There's nothing above and nothing below
That a jelly-fish ever can possibly know
(Since we've got no sight, or hearing, or smell),
Beyond what our single sense can tell.
Now, all that I learn from the sense of touch
Is the fact of my feelings, viewed as such.
But to think they have any external cause
Is an inference clean against logical laws.
Again, to suppose, as I've hitherto done,
There are other jelly-fish under the sun,
Is a pure assumption that can't be backed
By a jot of proof or a single fact.
In short, like Hume, I very much doubt
If there's anything else at all without.
So I come at last to the plain conclusion,
When the subject is fairly set free from confusion,
That the universe simply centres in Me,
And if I were not, then nothing would be."
That minute, a shark, who was strolling by,
Just gulped him down, in the twink of an eye,
And he died, with a few convulsive twits.

But, somehow, the universe still exists.

Of course that is not poetry, exactly, but it is really excellent fooling in verse. When Mr. Allen leaves the "fairy-tales of science" for a serious and fervid proclamation of scientific aspirations and impressions—when he addresses Mr. Herbert Spencer as

Dearest and mightiest of our later seers,
Spencer—

then his humour drops off him like a garment, and only the rhetorician is left. When he leaves science altogether, and ventures into politics, singing the glories of Gambetta, and remarking with needless emphasis "A bas la Bourgeoisie!" the rhetorician, though becoming more excited, attains no nearer to the poetic attitude. When neither science nor politics can content the muse of Mr. Allen, and the rhetorician becomes a sentimentalist, weeping effusively in public over the fact that there is a social distinction between women who are virtuous and women who are not virtuous, then we are far indeed from the lively rhymers of the animalcule, and perilously near "the man who was not allowed." There are some poems here which are stated to be the "introduction to a group of poems still mostly unpublished," and Mr. Allen puts forward the fact that they are unpublished rather as if he means that Mrs. Grundy would object to his printing them, as he

has so often told us she would object to his bringing out a certain manuscript novel. But there is probably no reason whatever for Mr. Allen to suppose that what he writes and does not publish is so much more naughty than what other people write and do publish. In the present condition of public taste it is possible for a man to publish in England, if not quite everything which it might be profitable for him to write, at all events very nearly everything; and Mr. Allen has given us no reason to suppose that he is capable of writing a new masterpiece of narrative like the memoirs of Casanova, a new masterpiece of sophistical sentiment like Cr  billon's 'La Nuit et le Moment,' of cynical psychology like Laclos's 'Les Liaisons Dangereuses.' Nor is it probable that in verse he has gone into rivalry with Straton, or immortalized indignities like Rochester. He appears simply to be hovering feverishly round what is called forbidden fruit, for the sake of the phrase, but which is, after all, quite within easy, comfortable, after-dinner reach of the average man. The relations of the sexes, on which Mr. Allen conceives that he has something perilously new to say have been the theme of literature since the beginning, and Mr. Allen, with his tremors and his timidities and his juvenile consciousness of the delights of naughtiness, is merely bringing a somewhat misty vision to bear on the most hackneyed of all subjects. Nor is there anything really personal or convincing, any more than there is anything novel, in the poems in the book before us which deal with those relations. The longest of them, 'Mylitta,' with its Swinburnian echoes, its tawdry pictures of vice, and its hysterical proclamations of mercy, is nothing more than an expansion or dilution of a famous passage in Mr. Lecky. 'Sunday Night at Mabilie' is another preachment on the same text, only it is not an imitation of Mr. Swinburne, but rather of the loosest and latest manner of Browning. All this parade of a sentimental virtue which is on the side of vice through sheer excess of virtue is a little tedious; and there is no excuse for it in beauty of form, or even novelty of presentment. Here is perhaps the best of the poems of this kind:—

PASSIFLORA SANGUINEA.

Aloof she stood beneath the pallid glare
That flashed and flickered through that garish
bower;

She wore a mystic symbol in her hair—
A crimson passion-flower!

What wayward chance allotted unaware
So apt an emblem of the years that lower
Above her fateful head, and twisted there
That crimson passion-flower?

Ah, innocent face, the blossom that you bear
Fades in the amorous compass of an hour:
Red stains of martyred blood have flecked so fair
Your crimson passion-flower?

Some Judas kiss betrayed you to despair;
Dead thorns and cankered nails shall be your
dower:

And with your own blood's price you bought and
wear
That crimson passion-flower.

Now the idea here is, in its way, ingenious, though it is somewhat too violent in emphasis for that "continual slight novelty" to which Aristotle so wisely limited poetic expression. The idea is rhetorical; brought into verse, and made the subject of a poem, it has too much of

that epigrammatic ingenuity which is the negation of true poetry. In order to have become poetical it would have needed to be introduced with a certain delicate reserve, an evasive air of the casual; as Heine, for instance, to take a precisely similar instance, has done with his poem on the suicide's flower. This is Heine's method:—

Am Kreuzweg wird begraben,
Wer selber sich brachte um;
Dort w  chst eine blaue Blume,
Die Armes  nderblum'.

Am Kreuzweg stand ich und seufzte;
Die Nacht war kalt und stumm.
Im Mondschein bewegte sich langsam
Die Armes  nderblum'.

Heine does not insist on his image of the flower that grows on the cross-road where the suicide has been buried; he works out no analogy, indulges in no rhetoric, points no moral; he merely tells you that the poor wretch was buried there, and that a blue flower grew out of the grave; that he stood at the cross-road and sighed in the cold and silent night, and that the flower waved slowly in the moonlight. That is all. You may say that it all comes to nothing; you may prove, if you please, that Mr. Allen, with his analogies, and his coloured words, and his sentimental emphasis on the pity of things, has stated his case for the defence far more coherently, has done what ought to be a far more interesting and impressive piece of work. Perhaps so, but then Heine, with his few simple words, his little casual mention, sends a thrill through all your nerves, touches you to the quick, as only poetry, and the rarest kind of poetry, can do, while Mr. Allen—well, probably Mr. Allen has his admirers, but they will not be admirers of Heine, or of poetry.

Story of the Nations.—Japan. By David Murray, Ph.D., late Adviser to the Japanese Minister of Education. (Fisher Unwin.)

This is, for the most part, a readable although inadequate compilation from the *Transactions* of the Asiatic Society of Japan, the essays and translations of Mr. Satow, Mr. Aston, and Mr. B. H. Chamberlain, and the usual books on Japan. With these materials and others now accessible a book more worthy of its subject might easily have been produced; but Dr. Murray, who is neither a Japanese scholar nor has for many years been a resident in the country, has made but a poor use of his authorities. His inaccuracies, even when slight in themselves, are just those which no one really qualified to give an adequate account of the most interesting of far-eastern countries could have been guilty of. Thus he calls Admiral Jaur  s, "Juares"; Count Pontiatine, "Pontiatine"; Gubbins, "Gubbin," and so forth; and tells us that *gawa* (river) may, when euphony requires it, be pronounced *kawa*. The last statement should have been reversed, and an educational adviser should have known that so-called euphonic changes are merely instances of the philological principle of least effort—in plain language, of linguistic laziness. He makes no difference between *sh  * (territories) and *koku* (countries or provinces), translating the island names Ky  sh   and Shikoku as the

"Nine Provinces" and the "Four Provinces" respectively.

Of the early history of Japan in particular, which must be regarded mainly as a mere bundle of traditions, Dr. Murray furnishes a most misleading sketch. He admits, indeed, that it is legendary, but although the earliest extant document in Japanese literature—the 'Kojiki,' or 'Notices of Ancient Things,' translated with a learned commentary by Mr. B. H. Chamberlain—dates only from the eighth century of our era, the extraordinary principle is laid down that "it is far more convenient to accept the received Japanese chronology [which starts with the Emperor Jimmu, B.C. 660] in the form it is presented to us [*i.e.* by the official Japanese writers] and use it as if it were true." This system has the merit of saving trouble, and perhaps of pleasing Dr. Murray's Japanese friends, but it will scarcely be found acceptable by those who prefer historical truth, or at least well-founded hypotheses, to the mere inventions and manipulations of Court scribes and monkish or partisan chroniclers.

Some examples of this uncritical method, taken in the order in which they occur in these pages, we may now adduce, premising that a moderately careful study of the *Transactions* above mentioned would have obviated most of the numerous errors, of which only a very few can here be noticed. Dr. Murray regards the *tsuchi-gumo* (earth-spiders) of an interesting and genuine tradition—and very many Japanese traditions have come down to us in a sadly manipulated condition—as pit-dwellers of non-Japanese origin. But the son of Jimmu himself is mentioned as dwelling in a *mu-ro* or pit, and it is much more probable that the pit-dwellers were also Japanese, possibly of a subordinate tribe. Even the Yezo pit-dwellers (*koro-pok-guru*) may well have belonged to some Japanese stock. The third chapter opens with the singular statement that the arts of writing and printing were brought to Japan from China in A.D. 284. The truth is that the art of writing was brought, not from China, but from Korea, and certainly not earlier than A.D. 404, when there is reason to believe that a Korean was appointed Chinese tutor to the Prince Imperial. The art of printing was not introduced into Japan until some nine hundred years after the date given by Dr. Murray. A little further on we are told that the "names of these early emperors, &c., must have all been handed down by tradition during almost a thousand years." But the names in question are all posthumous Chinese names. They are not to be found either in the 'Kojiki' or in the 'Nihongi' ('Annals of Japan') compiled a little later, and are inventions of a comparatively quite recent date. They were never, of course, handed down by tradition at all. On p. 52 the invasion of Jimmu's grandfather is treated as an historical fact, and characterized as "no doubt such an expedition as the Norse Vikings of a later day often led into the islands of their neighbours," and again, "as.....a migration of a tribe with all its belongings," &c. What is not mere myth in this statement is the product of Dr. Murray's own imagination. From the reference to the 'Nihon Shoki,' lastly, on p. 121, it may be doubted whether the

author is aware that the 'Shoki' and the 'Nihongi' are one and the same work. The citation from the 'Shoki' must in any case be an error, as it refers to an event posterior in date to that at which the annals cease.

Nor has the author at all adequately grasped the true significance of the history of old Japan. He follows too blindly the Japanese system of exalting the Mikado at the expense of the Shogun. But it is most probable that, save for a short period after his emergence from the status of a tribal chief, nothing more than a scintilla of executive power was ever wielded by the Mikado. At first the great Court nobles, afterwards the territorial baronage, governed the country parcel-wise, so to say, and up to 1871 Japan never got beyond the condition of China previous to the consolidation of the old feudal states by Shi Hwangti in the third century B.C. It was only in 1871 that the Mikado became for his subjects, or was even called by them, the Emperor of Japan; to old Japan he was known as the Sublime Porte or the Heaven Ruler (Tennō) only, with no territorial addition whatever, and even within his own palace (at all events, since the rise of the Fujiwara family) enjoyed a mere shadow of authority. What executive power existed was vested in the hands of the Shogun, but the Shogun (to quote the language of the Gorōjiu, or Council of State, in 1862, reported in the Blue-book for 1863) "could not exercise any act directed against the person of the [local] prince or any of his adherents, when within his own domains, even should it become necessary that any arrests should be effected by the agents of the supreme Government." Personally, the Mikado, then, was a nonentity, but the Imperial Majesty sanctioned by religion and tradition was a reality, of which a succession of powerful barons, and finally the Tokugawa Shoguns, made themselves the masters. Without a thorough grasp of this principle—which involved the divorce of position from power, and, applied in various ways, leavened the whole political system—it is impossible to understand the course of the history either of old or of new Japan.

In the account of the assassination of Ii "Kamon-no-Kami"—Dr. Murray's hyphens are entirely unnecessary—the life of that statesman by Shimada Saburo (not to be confounded with Shimadzu Saburo, the old Satsuma daimio) is mentioned in a foot-note, but does not seem to have been consulted. To say that he was appointed regent "on account" of the youth of the Shogun is surely an awkward way of stating that, as the Tokugawa House Law required, he was regent during the prince's legal minority.

The story of the murder of Mr. Richardson, in September, 1862, is incorrect in substance and ungenerous in tone. A rumour is quoted to the effect that Richardson "did ride into Satsuma's train . . . and brought the whole catastrophe upon himself." The present writer was in Japan a few months after the event, and resided there for many years. He never heard of any such report until the later seventies, when an American, a well-known Anglophobe, published a pamphlet on the subject; but he knew well the two Englishmen (now both dead) who accom-

panied Richardson on that fatal ride, and has often heard them tell the tale. There is not a word of truth in the assertion that the unfortunate victim ever rode into the train. All the evidence that exists is to be found in the Blue-books, and makes it abundantly clear that Richardson was attacked after he had turned back. It might be said that the party should have turned back earlier, but no notice had been given of the passage of a great daimio's train on that day, and the straggling parties the horsemen met with wide intervals between them, common enough on the Tōkaidō up to 1869 or 1870, did not necessarily herald the approach of a great feudal baron. Moreover, the mode of attack as detailed in the evidence showed deliberate intention. Satsuma had just been dismissed with contumely from Yedo, and a strong desire to embroil the Shogun with the foreigner had no small share in prompting the murder. Even according to such Japanese law as then existed, Satsuma was wholly in the wrong. He was within the Shogun's peace and was bound to respect the treaties. Foreigners were never expected to dismount and kotow as natives were, and this every Japanese well knew. The Tōkaidō was the only road where horse exercise could then be enjoyed; and hundreds of Englishmen have passed hundreds of daimios' trains without any attempt at molestation. Indeed, the murder of Richardson was the only instance of a foreigner being attacked by a daimio's train from the opening of the ports to the abolition of the *han* or clans.

We have said that the book is readable, and so it is. The illustrations are fairly good, and the portraits of Japanese worthies are especially welcome and interesting. As a contribution to our knowledge of Japan, past or present, its value is not great. We cannot forbear adding that there is now no excuse for a writer on Japanese subjects falling into the sort of errors that disfigure the pages of the volume before us, and, indeed, of most volumes dealing with the ways, old and new, of the people of Dai Nippon.

The Life of Marie Antoinette. By Maxime de la Rocheterie. Translated from the French by Cora Bell. 2 vols. (Osgood, McIlvaine & Co.)

A Friend of the Queen (Marie Antoinette—Count de Fersen). From the French of Paul Gault by Mrs. Cashel Hoey. 2 vols. (Heinemann.)

THE same conscientious thoroughness that distinguished M. de la Rocheterie's labours as editor of the Raigecourt and Bombelles correspondence is conspicuous in his biography of Marie Antoinette, a task which is the outcome of fifteen years of research. Without pretension to analytical power or to literary style, he follows the queen's career from her cradle to the grave in a record which is comprehensive, trustworthy, and should attain popularity. The portion which the student will most appreciate is that which expounds the double policy pursued by Marie Antoinette in her communications with foreign powers after the flight to Varennes. Unfortunately much of the value of these volumes is lost by the ab-

sence of any foot-notes indicating the numerous and varied authorities out of which the narrative is woven. The index is wretched; the translation indifferent. "Varsovie" has an equivalent in our language. "Complot" is scarcely English. "Petite Trianon" is not French. "Enfant" does not always mean infant, nor "bonté" bounty. "Spectacle" signifies not only a spectacle, but also a theatrical entertainment. We do not like such phrases as "the fine flower of the Revolutionary furies," or "the parties Barrien and Anti-Barrien."

In 1877 Baron R. M. de Klinckowström published in two volumes selections from the journals, papers, and correspondence of his great-uncle Comte de Fersen, the reputed favourite of Marie Antoinette, and one of the most chivalrous defenders of the French Crown, who, after escaping the perils of the Revolution, was fated to be murdered at Stockholm by an infuriated mob. The collection is of considerable interest. But apparently it is not possible for the majority of the French-reading public to digest such a work in its unsophisticated form. A literary cook must intervene who selects appetizing morsels and serves them up anew, smothered in maudlin sentiment, and flavoured with romantic assumptions and scandalous innuendoes.

In the present instance M. Gault, in retracing the life of his hero by the light of the Klinckowström papers, conveys nothing of their intrinsic worth and political importance. In fact, his frontispiece, a clumsy caricature of the portrait of Fersen which adorns the work of the Swedish biographer, is a foretaste of what awaits us. M. Gault's reference to other "documents which he has succeeded in procuring elsewhere" is vague. With one exception we cannot find, either in his record of Fersen or in those discursive details of the French Court which fill the greater portion of his volumes, any fact that has not been already published.

As given in the original, Fersen's slight notes of his grand tour are fairly amusing. That, whilst yet in his teens, he should, after a visit to Voltaire, dwell almost exclusively on the dress worn by the philosopher is excusable. But we lose patience when M. Gault, who abhors "that maker of bad rhymes who wrote 'La Henriade,'" devotes five pages to the eulogy of Fersen's boyish remarks, discovering in them "the complete manifestation of the calm observant mind of the young Swede," who "did not recognize either the writer or the philosopher in the man"—who wore an old wig. Fersen's *début* at the Court of Versailles, the passion with which he inspired the young queen, afford his biographer still further occasion for twaddle. "We admire," says he, "Titus and Berenice for immolating their loves to a policy which prohibited it. Why should we not admire these two, who sacrificed a pure and lofty sentiment to one still higher, and who likewise parted *invictus*, *invicta*?"

Be that as it may, in 1780 Fersen joined the French corps which, under the command of Rochambeau, crossed the Atlantic to aid the revolt of our American colonies. In his letters to his father Fersen tells how for upwards of a twelvemonth the force remained at Newport Island "in

shameful inaction," "utterly useless to our allies, a burden rather than a help." "The troops are as undisciplined as the French army generally is. The chiefs very severe, never a day that there are not two or three officers under arrest. I have witnessed disgraceful scenes for which a whole corps ought to have been disbanded, but we cannot afford to lose the men." Neither such descriptions, nor yet Fersen's partiality for the English and his sympathy for Major André, suit M. Gaulot, who is afflicted with Anglophobia. But is he quite correct in stating that André was during eighteen months the intermediary between Clinton and Arnold? The latter had been in disgrace and had resigned his command, receiving moreover a reprimand from Washington, January, 1780. Not till August, 1780, was he appointed to West Point, and on the 23rd of the following month André was captured. It is, at all events, a perversion of fact to affirm that "André got into West Point in the disguise of a peasant."

After the siege of Yorktown all the young colonels of the Court returned to spend the winter in Paris. "Fersen, on the contrary, remained, like the brave and noble soldier that he was; for the courage of a soldier resides in the doing of his duty, whatsoever that may be, without always claiming to be paid in gold or in glory." When, in 1783, he did return to France, "a halo of military gallantry" gave him apparently the power of appropriating, had he so willed it, anybody else's individuality. "What prevented Fersen," asks his eulogist, "from becoming a Richelieu, a Lazun, a Tilly? Nothing if not himself; he preferred to remain Fersen." Thus much confusion was avoided.

Equally weak and unsatisfactory is M. Gaulot's treatment of the oft-told story of the last years of the French Court. For instance, Pitt's alleged offer for the hand of Mlle. Necker, which Lord Stanhope long ago characterized as a "mere silly rumour," is here resuscitated and amplified as an undoubted fact. On the lady herself all manner of contumely is heaped: the worst construction is placed on her connexion with Narbonne, whilst not only are her courageous exertions to help the fugitive "suspects" ignored, but also the scheme by which in the summer of 1792 she proposed to effect the escape of the royal family. M. Gaulot chooses to forget that many of Corinne's contemporaries were interested in vilifying her. Marie Antoinette held Madame de Staël in detestation, and Fersen followed the royal lady's example, moved, moreover, by official jealousy; for while M. de Staël was the accredited ambassador from Sweden, Fersen, colonel of a French regiment and recipient of a pension from the French Government, was employed by Gustavus III. as his secret and subsidiary agent, we dare not say spy, at Versailles. Again, the account of the flight to Varennes is marred by the enumeration of Fersen amongst those who for complicity in that attempt "were sent to the prison at Orleans, and afterwards brought before the tribunal of that city."

When in the autumn of 1791—irritated by Louis XVI.'s acceptance of the Constitution, by Marie Antoinette's alliance with Barnave, and by the report that she was

sending letter after letter to the Emperor to prevent him from acting—Gustavus III. demanded through Fersen an explanation of her conduct, M. Gaulot accepts as genuine her pretext that her handwriting had been forged. He observes that "diplomats will stick at nothing," and continues to rail against the inaction of Leopold, "the accursed Florentine." However, the queen's reply was evidently a subterfuge. Ambiguous and variable as was her policy, her well-founded distrust of the king's brothers never wavered: anything was preferable to their intervention, to their supremacy. The king, by consenting to the destruction of the monarchy, had proved himself to be a captive; therefore, writes Stedincx, the powers could not treat with him, and held that the only free agents or representatives of the French sovereignty were the *émigré* princes. Against the ascendancy of these, against their retrograde opinions and their foreign supporters, Marie Antoinette boldly staked the new *régime* and her new constitutional allies. Were any act hostile to the nation's will to be traced to her, it would be fatal to her game. Hence, to use M. de la Rochetier's words, "What the king and queen desired above all, what they requested with the greatest energy, was that their partisans should not use force."

Would we know to what extent the queen's liberal policy was genuine, we have only to turn to the correspondence between her and Fersen a month after the acceptance of the Constitution. In his perplexity he asks: "1st. Do you intend to place yourself sincerely on the side of the Revolution; and do you believe that there is no other resource? 2nd. Do you wish to be aided, or do you wish that all negotiations with the courts be discontinued? 3rd. Have you a plan, and what is it?" "Be undisturbed," was the reply, "I shall never go over to the *enragés*. I am obliged to make use of them to prevent greater evils." Her plan to which she constantly reverted—an armed congress at Aix-la-Chapelle, "which the king would not appear to have provoked," and terrified by which the French would throw themselves into the arms of Louis XVI., begging him to be the mediator between his people and the powers—was but a melodramatic scheme to keep the powers practically inactive while she tested her manœuvre. "Do you comprehend," she wrote to Fersen, "my position and the part I am obliged to play all day? Sometimes I do not understand myself, and am obliged to reflect to make sure that it is indeed I who speak." The result of her rôle appeared in the king's lament, "I was abandoned by every one."

With the advance of the winter of 1791-2 the growing implacability of the Jacobins became unmistakable. Making from Brussels a brief and venturesome visit to Paris in February, 1792, Fersen, perceiving the desperate position of the royal family, vainly strove to induce the king to seek once more in flight the only chance of safety left. At the same time the queen, confessing to Mercy "that no help could be expected from time or from interior efforts," threw off her democratic disguise and avowed that save by foreign troops and foreign assistance the king's authority could not be re-established. By turns she upbraided with indifference to her fate Breteuil, Leopold, and

Mercy. She urged on the last the desirability of the Emperor fearlessly accepting the war the Assembly was provoking, because "there is no cause for being uneasy about our safety... the existence of the king and that of his son are so necessary to those scoundrels about us that this guarantees our safety." Presently we find her betraying in her secret correspondence with Fersen the military and political plans of the Government of France for the benefit of the invaders (a fact, by the way, which, though in unison with her character, is in singular contrast to the patriotic sentiments, such as "The interest of France before everything," &c., with which a few months later, when a prisoner in the Temple, she sought to imbue M. Huc). In July, '92, in accents of despair, she implored Fersen to hasten the issue of the expected manifesto:—

"Say to M. de Mercy that the lives of the king and queen are in the greatest danger.....that the manifesto must be sent immediately.....that it will necessarily rally a large following round the king and place him in safety; that otherwise no one can answer for his security for twenty-four hours."

Her confidant was only too zealous. The text of Mallet du Pan had originally been adopted by the powers. Fersen desired it should be more strongly worded. He was at last able to report: "The declaration of the Duke of Brunswick.....it is I who have had it made through M. de Limon." It is unnecessary for us to follow the well-known fatal results of this move. In his confession to Prince d'Aremberg, Mercy acknowledged that, "not having believed the murder of the King of France possible, all was not perhaps done which might have been done to prevent this horror." Nevertheless, that old and faithful adviser of Marie Antoinette might well have pleaded that the incredulity in question was due to the queen's own instructions to him, which we have already quoted from Klineckowström. We cannot join in that complete condemnation of Austria in which it suits French historians to indulge.

In editing Fersen's correspondence Baron de Klineckowström indicated by dots suppressed, undeciphered, or missing words and paragraphs. "All this would perhaps," says M. Gaulot, "authorize us to supply the missing passages, and would guide us in our suppositions." Hence, whilst authors of historical romance usually take for basis actual facts, writers of so-called history consider themselves at liberty to invent both foundation and superstructure. Though M. Gaulot disclaims any intention of utilizing this liberty, we must strongly condemn the method he has adopted in order to represent his hero as the love-lorn swain of a not too cruel mistress. In March, 1793, General Jarjayes had entered with Toulon into a plan for the escape of the widowed queen. However, she refused to leave her children. Then Jarjayes, fearing arrest, fled, leaving his wife and family in Paris. At the moment of his departure Marie Antoinette addressed to him the following lines:—

"Adieu! je crois que si vous êtes bien décidé à partir, il vaut mieux que ce soit promptement. Mon Dieu! que je plains votre pauvre femme. T..... [Toulon] vous dira l'engagement formel que je prends de vous la rendre, si cela m'est

possible. Que je serais heureuse si nous pouvions être bientôt tous réunis ! Jamais je ne pourrai assez reconnaître tout ce que vous avez fait pour nous. *Adieu ! ce mot est cruel !*—Klinckowström, vol. ii. p. 408.

In February, 1794, Jarjays, being still in exile, begged Fersen to interest the Emperor on his behalf, and enclosed in support of his request a copy of the above letter. The incident thus stated is simple and innocent enough—M. Gaulot deliberately perverts it. Not only does he keep back some of the leading facts, but, when quoting the letter, he adroitly suppresses the two sentences referring to Madame de Jarjays and omits the word "tous" in the succeeding phrase, thus leading the unwary reader to believe that the "note" which "Toulain passed on to Jarjays," and of which "a copy exists among Fersen's papers," was actually addressed by the queen to her lover. "In leaving France M. de Jarjays would be able to convey the captive's tender remembrance to Count Fersen." Now, as we have shown, no mention—tender or otherwise—appears of the Swede in the queen's note, of which a copy only fell into his hands ultimately by an unforeseen course of events.

The story of "the Stamp" is new to us. While we inquire if "the Stamp" ever existed, M. Gaulot asks, "What was it?" and demands if the inheritors of the Fersen papers can answer that question; or did the Count hope "by destroying" the Stamp "to conceal the secret of two hearts for ever"? If so, he evidently did not foresee the omniscience of M. Gaulot's "Private Inquiry Office."

Whilst abusing our gold-loving nation M. Gaulot should remember that Marie Antoinette could number among the friends of her darkest hours Col. Quintin Craufurd, who, though bound to her cause by no tie of duty, patriotism, self-interest, or passion, imperilled his life again and again in the attempt to rescue the royal family. Nor should Mrs. Sullivan be forgotten, questionable though her position may have been; nor yet the mysterious and perhaps equally questionable *confidante* of Comte Louis de Frotté, Mrs. Atkins (or Atkyns), of Ketteringham Hall, who sometimes figures as Duchess of Ketteringham, and who is said to have made her way into the Conciergerie with the intention of changing clothes with, and taking the place of, the captive queen.

By the way, a practised translator like Mrs. Cashel Hoey should not have made Gustavus III. describe a *fête* "as fairy land, a spectacle worthy of the Champs Élysées." She has surely heard of the Elysian Fields.

"Junius" Revealed. By his Surviving Grandson H. R. Francis. (Longmans & Co.)

(Second Notice.)

It is maintained, however, that Francis once wrote a date which serves as a clue to connect him with Junius. This alleged fact impressed Mr. Twisleton, and Mr. Francis recurs to the point after having written that his grandfather's "authorship of the Letters has been distinctly demonstrated." In the *Athenæum* for August 25th, 1888, this matter is dealt with, and reasons are given for rejecting the conclu-

sion at which Mr. Chabot and Mr. Twisleton had arrived, which now commends itself to Mr. Francis. When Junius corrected the proof-sheets of his 'Letters,' he made several changes in the text, and he altered some of the dates at the top of some of them. It was the custom of Francis to place a full stop after the month, day of the month, and the year. At the top of one of the Junian letters there appears "29 July 1769," while the corresponding date is found in one of Francis's private letters. In Francis's letter the date clearly appears as follows: "29. July. 1769." On the proof-sheet it is in this form: "29-July-1769," and this is styled an absolute similarity! The assumption is that Junius, being Francis, forgot to write in his feigned hand when he inserted the date. But Woodfall would have noticed this, had the fact been as is supposed, and he would have been as greatly impressed as any subsequent discoverer has been. The simple explanation is that Woodfall inserted the date, which is in his handwriting, and that Junius, seeing that it was correct, did not erase it, as he did in the case of others which were wrong. The matter is trivial, yet it has been first misunderstood, and then misrepresented to uphold the assumption that Francis was Junius.

The following remarks by Mr. Francis, when examined, do not help his case:—

"To speak broadly, Junius and Francis admire the same people, support the same people; have the same lofty angers, the same petty resentments; pursue the same political objects, and are encouraged or depressed by the same political changes."

Now let us see how this assertion tallies with authentic facts. Sir William Draper was one of the earliest objects of the invective of Junius: he was a friend of Dr. Francis and his son, and he was referred to in Parliament by Philip Francis as one whose opinion he valued on a point of honour. Junius was a warm supporter of George Grenville; but, as was pointed out in 1825 by Sir James Mackintosh, Francis intimated his strong disapproval of Grenville's American policy. The Duke of Bedford was attacked by Junius in scandalous terms; all that is known of Francis in connexion with the Bedford family is that he wrote to his wife from Derby on July 30th, 1771, and said, "The Duchess of Bedford, and be d—d to her, would not let us see Wooburn Abbey, which we all greatly regret." John Calcraft obtained for Francis the first appointment which he had in the Government service; he was his intimate friend and frequent host during life, and at death left orders that Francis should be returned for Wareham, his (Calfcraft's) pocket borough, bequeathing to him 1,000*l.* by way of legacy, and providing an annuity for Mrs. Francis of 200*l.* during her widowhood, should her husband not leave her 300*l.* a year. Junius wrote of this munificent benefactor to Francis: "Even the silent vote of Mr. Calcraft is worth reckoning in a division. What though he revels in the plunder of the army, and only determined to be a patriot when he could not be a peer?" The Earl of Chatham, according to Junius, was "a lunatic brandishing a crutch"; Francis informed the House of

Commons that he was the debtor to Chatham for favours in early life, and that when Chatham died he did not leave his equal behind him. Welbore Ellis appointed Francis first clerk in the War Office; Junius wrote of him as "little mannikin Ellis," who was "the most contemptible piece of machinery in the kingdom." On March 22nd, 1772, Junius wrote to Woodfall as follows:—

"I desire you will inform the public that the worthy Lord Barrington, not contented with having driven Mr. D'Oyly out of the War Office, has at last contrived to expel Mr. Francis.....Men who do their duty with credit and ability are not proper instruments for Lord Barrington to work with."

On December 22nd, 1771, D'Oyly wrote to Francis that he had desired and received Lord Barrington's permission to retire from the War Office. Francis wrote on the 24th of January, 1772, that D'Oyly had resigned his appointment, and that the offer of his place had been made to him by Lord Barrington, and declined for "solid reasons." He said in another letter, dated two days before Junius wrote about Francis being expelled from the War Office, "I leave the War Office. It is my own act. Be not alarmed for me. Everything is secure and as it should be." Lord Barrington was not only the official superior, but the friend of Francis. The latter owed to him his nomination as member of the Council of Bengal. When Barrington quitted his post he wrote to Francis stating his reasons, and he did so "thinking, from your long friendship for me, that it would be acceptable to you." Of this invaluable and warm friend, to whom Francis paid his first visit after returning from India, Junius wrote to Woodfall: "Having nothing better to do, I propose to entertain myself and the public with torturing that bloody wretch Barrington"; again, "Next to the Duke of Grafton, I verily believe that the blackest heart in the kingdom belongs to Lord Barrington." Those who read the foregoing extracts will not admit, we should think, that Junius and Philip Francis "admire the same people, attack the same people, support the same people." Mr. Francis says that he has been "a travelling judge at the Antipodes," and it may be he has not had the leisure to collect all the facts. If they were placed before him, he might as a judge be more chary than he is as an author in affirming the identity of Junius with his grandfather. The Lord Chief Justice said in a letter which appeared in the *Athenæum* for the 9th of July, 1892:—

"If Francis really were Junius, a scoundrel he was of the deepest dye; and, indeed, no one who knows what Junius wrote, and what Francis wrote under his own name, will hesitate to say so.....I read and admired Junius as a very young man. I have often read him since, and I still admire him very much. Always assuming him not to be Francis, I think better of him than is the fashion, and I believe him to have been honest and a patriot."

Lord Coleridge adds: "I have no affirmative theory of my own." Many years ago it was written in these columns that on this subject "the *Athenæum* has no theories." In rejecting as pure fiction what Mr. Francis has written about his grandfather, we do so on purely critical grounds, and for reasons which we hold

to be logical. Mr. Francis says that his father, while having no doubt as to the authorship of the Letters, "spoke of it rarely and with bated breath, as by no means a subject for unmixed pride, but rather one to be kept in the background." His father was right in thinking the family discredited if Sir Philip Francis had been Junius.

Milton's Prosody: an Examination of the Rules of the Blank Verse in Milton's Later Poems, with an Account of the Versification of 'Samson Agonistes,' and General Notes. By Robert Bridges. (Oxford, Clarendon Press.)

It has been contended that between the time when those Victorian poets whom it was once the fashion to call the Pre-Raphaelites were prominently in evidence, and the present moment, Mr. Robert Bridges takes, in point both of original endowment and of culture, the first place. We are not going to challenge the contention. What concerns us here is that he seems to have paid that careful attention to English prosody, and especially to the prosody of Milton, which is indispensable to the equipment of the true poetic artist. But before entering upon the general questions he raises respecting the growth of Milton's metrical methods, it seems necessary that we should say a word or two upon the terminology he adopts. He is, as we have said, an accomplished scholar as well as a poet, but he forgets what a scholar should never forget—that in literary criticism, as in philosophical discussion, one of the most important things to learn is that no terminology, however ingenious, can really cover ideas—that no words, however carefully chosen, can ever do more than indicate feebly distinctions of thought:—

For words, like nature, half reveal
And half conceal the soul within.

Indeed, the relation between ideas and the terminology that would express them reminds the reader perpetually of Sir William Temple's comparison of human life to a blanket too small for the bed. By attempting to cover fully the thought with the verbal expression, the thinker is generally compelled to pull the covering over one side of the bed and leave the other side bare.

Hence one of the signs of a real thinker, as contrasted with a manipulator of worn-out thoughts, is his reluctance to invent a new and unfamiliar terminology, when, perhaps, an old and familiar one can, in spite of its imperfections, do the work. It is in the skill with which he makes use of the terminology which has won acceptance that the true scholar shows his equipment for the work of exposition. No one supposes that the prosodist, when analyzing English verse, uses the Greek terminology in ignorance of the fundamental difference between an accentual and a quantitative scansion. But as has often been reiterated in these columns, it is too late nowadays to try to replace that Greek terminology which has been good enough not only for the accomplished critics of the eighteenth century, but for those of the nineteenth, from Coleridge downwards, by any other system, however accurate from the scholastic point of view.

We do not believe, however, that by the use of a terminology which has been for so

many generations accepted, any confusion arises in the mind of the reader as to the relations between quantitative and accentual measures. It is perfectly understood, even by readers who have but a slight knowledge of classical poetry, that while in a Greek iambic foot the second syllable is heavily weighted with quantity, no matter where the accent may fall, in an English iambic foot, on the contrary, the second syllable is heavily weighted with accent, no matter where the quantity may lie, and that a trochee is but an iamb reversed. Of course, a new terminology more in consonance with the true nature of English prosody would be desirable; but as nothing in criticism is so difficult as to substitute a new terminology for an old one, our best critics have avoided making the attempt. By using the phrase "rising rhythm" to denote an iamb, and the phrase "falling rhythm" to denote a trochee, by substituting the word "stress" for the word "accent," or the word "break" for the word "pause," as Mr. Bridges does, an air of pedantry is thrown over his treatise, and we cannot see what gain in perspicuity is secured. With regard to the use of the word "cæsure" in criticizing English poetry, there is no doubt an objection of a real kind; for while in classic scansion it means something fixed, in English scansion it means something variable. But the words "main pause," which in these columns we always use, are better than the word "break," because they are more familiar. These objections apart, we have nothing but praise for this work.

In the first part of the essay Mr. Bridges classifies and elaborates with extraordinary care and insight the details of Milton's metrical effects in 'Paradise Lost,' such as his use of extra-metrical syllables, his use of the elisions of common speech and of poetic elisions, his use of the contractions of common speech and of poetical contractions, his occasional and most happy substitution of the trochee for the iamb in all the various parts of the line, his varying use of the pause, &c. And then, having formulated the principles which guided Milton, the critic compares and contrasts these with the principles which guided the poet when he wrote 'Paradise Regained' and 'Samson Agonistes.' The most noticeable change apparent in Milton's methods is connected with elision. In his later poems he gave himself a freedom of elision of which no trace is seen in 'Paradise Lost.' Does or does not that freedom pass sometimes into a lawlessness comparable with that of some of the Shakespearean dramatists?—

"There are altogether only about a score of exceptions to the old rules: so that they would seem to indicate a cession of principle rather than a change of practice, if it were not for the rarity in all good verse of such examples as here present themselves. None of the following lines would have been admitted into 'Paradise Lost':"

- (1) The worst of all indignities yet on me. S.A. 1341.
- (2) The rest was magnanimity to remit. 1470.
- (3) And he in that calamitous prison left. 1480.
- (4) Thy politic maxims or that cumbersome. P.R. iii. 400.
- (5) With youthful courage and magnanimous thoughts. S.A. 524.
- (6) She's gone, a manifest serpent by her sting. 997.
- (7) But providence or instinct of nature seems. 1545.
- (8) And all the flourishing works of peace destroy. P.R. iii. 40.
- (9) Wilt thou, then, serve the Philistines with that gift. S.A. 577.

- (10) Soaked in his enemies blood; and from the stream. 1726.
- (11) Present in temples at idolatrous rites. 1378.
- (12) Drunk with idolatry, drunk with wine. 1870.
- (13) The close of all my miseries and the balm. 651.

Of the above, the first four examples are all of them instances of short *i* being admitted into the fiction of elision before *t*, as in the word *capital*, which was the only exception in 'Paradise Lost' (...and note also that the word *spirit* ...might be reckoned in this class of words): and *capital* itself occurs contracted again in 'Samson,' lines 394 and 1225."

Among contemporary poets it is astonishing how little is understood of the principles of elision, save by Mr. Swinburne, who is at once the greatest metricist and the most learned poet that has appeared in England since Milton. The same poet will in the same sequence try to elide a letter which cannot be elided, and leave a hideous hiatus where elision is a manifest necessity, showing himself to be working in entire ignorance of the meaning and function of elision. In such a phrase as this of Milton's—

All in a moment through the gloom were seen
Ten thousand banners rise into the air
With other colours waving—

it must not be supposed that the elision in the last hemistich is a merely allowable licence which the poet could adopt or reject as he might choose; it is a metrical necessity. Moreover, the liquid turn of the word "orient" flashes upon the mental eye of the reader the very movement of the banners as they float in the air. That after such a master of elision as Milton poets (and fine poets) should have followed to whom elision is an unknown art is a curious fact in the history of our poetry.

And this leads us to remark that it is not in tables showing Milton's various ways of eliding liquids and vowels, his various ways of achieving recession of accent, or of substituting in a line one foot for another, that his amazing mastery over metrical music is to be understood. In this opinion no one will, we are sure, more heartily agree with us than Mr. Bridges. In poetry, as in the other arts, it is the power of fusing the artistic material which enables the artist to lend his work the true artistic life. It was by the fusion of a few simple elements that the great artist Nature moulded a universe whose principle of life is beauty. In the art of man is it not the same? What is it that makes a comparatively few poems really live, while the great mass of poetic material produced in all ages and in all literatures perishes? It is the quality of fusion. There is in the rugged unfused work of Donne poetic material in sufficient quality and quantity to make three or four such poets as the writer of the 'Polyolbion,' and yet by the power of fusion shown in one famous sonnet Drayton escapes that oblivion which without it would assuredly have been his. In Dobell's 'Balder' there is enough material to make several poets of the calibre of Edgar Poe; but while 'Balder' is forgotten, the 'Raven' may certainly be named as one among the poems of the nineteenth century that will be remembered in the twentieth. And how is its immortality secured? By fusion. The entire poem reads like one sentence.

The quality we speak of may be the result of manipulation, as in the case of Rossetti's 'Sister Helen,' or it may be the

result of the poem's having become slowly fused in the minds of generations of reciters, as in the case of the best Border ballads; but always its saving power is one and the same. With fusion the poem lives, without fusion the poem perishes. To fuse the fourteen lines of a sonnet so that a reader having read the first line demands eagerly, he knows not why, the second, and having read the second line demands eagerly, he knows not why, the third, may be no very great achievement. But to secure the same triumph in composing the first book of 'Paradise Lost' or the twenty-fourth Iliad is a power given only to the highest genius. For it is in continuity of force that the human mind fails. So deficient in this power of fusion are most English poets that nothing is more common than to see in a short blank-verse sequence three or four repetitions of the third-foot pause, and in a short rhymed sequence two or three repetitions of the same rhyme. Poetry is the only art in which such barbarism is tolerated. In music no writer, even of the second class, would dare to ignore fusion. And the same may be said of painting, sculpture, and architecture. Now among the writers of English blank verse Milton at one period of his life had the greatest command of fusion—the greatest command over metrical music in all its forms. All the sacred secrets of poetic art, the knowledge of which is the poet's greatest bliss, were his.

There are poets who excel in melody and there are poets who excel in harmony, but in both melody and harmony Milton, at the period we allude to, became the suzerain over all the kings of English song. Although in melodic sweetness such phrases as

Anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders

surpass the music of all other writers of English blank verse, yet the harmony of the sequence in which these lines move—the triumphant harmony, rolling on and on like the mysterious and contrapuntal music struck by the wind from the sea—is in no way disturbed, in no way slackened or made languid, by the ravishing melody of the parts. And when did this mastery over English blank verse come to him? It came with the writing of 'Paradise Lost.' In other words, Milton (after having shown only a moderate power of musical fusion in 'Comus' and the other work of his youth—a power not equalling Fletcher's—and after having for twenty years ceased to produce poetry save in the form of a few sonnets, the best of which actually gives "o" as the rhyme-vowel in eleven lines out of fourteen) became, when his blindness set in, the greatest master of fusion in our literature—a fusion which manifests itself not only in the arrangement of the pauses, but in command over all the resources of the poetic artist—over elision no less than over assonance, over alliteration no less than over the arrangement of the liquids and vowel composition. Before this period his indebtedness to Fletcher in the matter of rhyme-music is not more apparent in 'L'Allegro' and 'Il Penseroso' than is his indebtedness in 'Comus' to the same master for the music of blank verse. And what are we to infer from this fact that it was not until his blindness that the

true Miltonic music began? Here is an interesting question indeed. So inextricably interwoven are the mental processes with the processes of the physical organism of man that to inquire into the connexion between Milton's blindness and his mastery over fusion would seem to be the first duty of the critic of 'Paradise Lost.' And yet critics so well equipped as Landor and De Quincey have left this question untouched. Did it not occur to them that when a poet has to know his work by heart, as Milton had to know his, the movement of all the genial forces, mental and physical, during the act of composition must be extremely unlike the movement of these forces when the ideas and emotions are fastened in the arbitrary and fixed symbols of written speech? Did it not occur to them that between verse composed for both the eye and the ear, and verse composed for the ear alone, there must be this difference, that while in the former case harmonious fusion of music is, no doubt, the crowning grace, in the latter case fusion of music is a necessity; that without it the poet's memory could scarcely work at all? In order that the poet's mind may hold and recall without the aid of writing any sequence or group of sequences, it must grasp the entire mass, not only of the ideas of the sequence, but of its words, and further must grasp them as fixed into some rhythmic movement.

That a poet whose lines are written for both eye and ear is liable to have this fusion disturbed by the too active invasion of the suggestions of the other senses is seen in the case of a poet who, though a lyrist, might in this respect be usefully compared with Milton—a poet who, had he been blind, would have shown as great a mastery over musical fusion as he shows over lyric energy and sweeping impetuosity of flight.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore.

It is by association that the genial forces of the poet move: as closely as the atoms of the physical world cluster around each other do ideas and the words that embody them cluster around each other in the mind of man. And Pindar's great odes show a fusion of music from the contrapuntal point of view which, had it not been disturbed by the rush of imported ideas suggested by mental association, might, as regards the blending of apparently discordant musical elements, have equalled that of Milton in 'Samson Agonistes.'

The legend that the Iliad was the work of a blind poet may be nothing more than a legend. But in the twenty-fourth Iliad, ravishingly sweet as are the individual verses, their sweetness does not in any way make languid the harmony of the whole. But even the mastery over fusion in the twenty-fourth Iliad is not so wonderful as is Milton's mastery over this crowning artistic effect after his blindness set in. With regard to 'Paradise Lost' this criticism is not likely to be challenged. But what about 'Samson Agonistes,' with its truncated lines, its introduction of spondee and dactyls and trochees in every part of the lines, whether they be lyrical lines delivered by the chorus or lines of dramatic dialogue? Is the same

musical fusion apparent there? Yes, indeed, and more apparent there, if possible, than even in 'Paradise Lost.' On this point we fully agree with Mr. Bridges:—

"It is not less than an absurdity to suppose that Milton's carefully-made verse could be unmusical: on the other hand it is easy to see how the far-sought effects of the greatest master in any art may lie beyond the general taste. In rhythm this is specially the case; while almost everybody has a natural liking for the common fundamental rhythms, it is only after long familiarity with them that the ear grows dissatisfied, and wishes them to be broken; and there are very few persons indeed who take such a natural delight in rhythm for its own sake, that they can follow with pleasure a learned rhythm which is very rich in variety, and the beauty of which is its perpetual freedom to obey the sense and diction. And this also is true, that some knowledge of the structure, or laws which govern such rhythms is necessary to most persons before they will receive them as melodious; and they will accept or reject a rhythm to which they are unaccustomed, according as they can or cannot perceive, or think they perceive, its structure."

The student may soon understand the nature of the new kind of fusion in 'Samson Agonistes' if he will only take the trouble to put himself in Milton's place and learn the poem by heart so as to be able to recall it with closed eyes. And here let us say once for all that the student of Milton who will not take the trouble to learn him by heart is no worthy critic of the master of masters. If the student will do this, he will understand how Matthew Arnold failed in his attempt to write irregular blank-verse lines like Milton, and how others in our own day have failed to write irregular blank-verse lines like Matthew Arnold. Milton knew what he was about; Matthew Arnold and those who followed him did not. When Milton set out in 'Samson Agonistes' to construct rhymeless iambic lines that should not be decasyllabic, it was not because he laboured under any such misconceptions about the nature of English blank verse and its origin as that which is apparent in the work of the metrical innovators of our own time.

In poetic art there was nothing that Milton did not know and know thoroughly. Although he knew that the writers of 'Gorboduc' gave us merely a ten-syllable iambic line with the rhymes knocked off, he did not come to the conclusion, as the modern writers of irregular blank verse have done, that it was an accident which thus gave us the prescribed length of the normal blank-verse line. He did not suppose, as they suppose, that any other measure—the iambic of eight syllables, for instance—might, but for an accident, have been the basis of the English blank-verse measure. No one was better acquainted with the history of the growth of English measures than he. He could turn to the period when the romance measures of the Continent were popularized by Chaucer, when the alliterative measures of early English poetry were superseded by rhymed iambic lines, and then he could turn to 'Gorboduc,' to Peele, to Marlowe, to Shakspeare. He saw how Chaucer came to the conclusion that the great, the sonorous, the heroic line of English poetry must, from the very genius of the language, be one of five feet, as being,

indeed, the longest possible English line. For the alexandrine is not one line, but two, whether the pause falls upon the third foot, as it generally does in Spenser's 'Faerie Queene,' or upon the fourth foot, as it often does in Milton's 'Ode to the Nativity.' And he felt that there could be no irregular blank verse save as variations—variations of some recognized type or standard governed by the law of the regular blank verse in which the poem was constructed.

Surely it was not an accident, surely it was inevitable, that when a rhymeless heroic line was invented, its basis should be the iambic line of ten syllables with the rhymes knocked off, and that this should be the basis of all blank verse. What made the versification of 'Gorboduc,' and, indeed, of all blank-verse poems until Peele and afterwards Marlowe wrote, so monotonous and unsatisfactory, was this, that Sackville, Norton, and the rest never learned that English blank verse is governed only by variation of pause in relation not only to the sequence, but to a typical decasyllabic line.

Pause the rudder is of verses

By which, like ships, they steer their courses.

They never discovered that just as the rudder in early English poetry had consisted of alliterative bars until it was superseded by the new rudder of rhyme brought in by the romance measures, so a still newer rudder was needed in a measure that pretended to dispense with both alliterative bars and rhyme. This rudder was variation of pause in regard to a sequence of ten-syllable iambic lines—that is to say, lines in which the most common and most easily adjusted pause was on the second foot, and the most powerful pause on the third foot. The importance of writing a blank-verse poem in decasyllabic lines is seen in that very quotation from 'Paradise Lost' which Mr. Bridges gives in illustration of a different principle altogether; but, by turning *shadiest* into "shady," he plays havoc with one of Milton's fine effects of combined elision and alliteration:—

Then feed on thoughts that voluntary move
Harmonious numbers; and as the wakeful bird
Sings darkling, and in shadiest covert hid,
Tunes her nocturnal note. Thus with the year
Seasons return; but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine.

Here we see that the enormous emphasis thrown upon the word "seasons" and the word "day" is caused not merely by the place they fill in the sequence, apart from line arrangement, but also by the fact that the ear, accustomed to the decasyllabic arrangement of the lines, welcomes the variation afforded by the initial trochee. You can only get variation by having first a type from which to depart when the artistic occasion arises to assert itself. Our modern innovators, having no decasyllabic or other type from which to depart, seem to leave the arrangement of the lines to the compositor. Whether the lines end with words of power, or with adjectives, or with particles seems entirely a matter of chance. Let us suppose one of our contemporary poets setting out to improve this passage in irregular blank verse after the approved principle. Is not this the kind of verse he would most likely produce?—

Then feed on thoughts that

Voluntary move harmonious numbers;
As the wakeful bird sings darkling, and in shadiest
Covert hid, tunes her nocturnal note.

Thus with the year seasons

Return; but not to me returns day, or the sweet
Approach of even or morn, or sight
Of vernal bloom, or summer's rose, or flocks,
Or herds, or human face divine.

Very different from all such lawless excursions in irregular blank verse is the metrical system of 'Samson Agonistes,' where the basis of the structure is the decasyllabic line and the variations are governed entirely by the emotions. But in truth a volume might be written upon the irregular blank verse of 'Samson Agonistes,' and no one could do it so well as Mr. Bridges.

THE LITERATURE OF FOLK-LORE.

Folk-lore of Scottish Lochs and Springs. By James M. Mackinlay. (Glasgow, Hodge & Co.)—It is well known that our remote forefathers deified water (as, indeed, they deified all nature) and that savages still revere it as a god, but few realize how many fragments of the rites of this worship still survive and how tenaciously they are clung to. Let all who want to know where holy wells, healing wells, wishing wells, sacred streams, &c., are to be found, consult this book. Mr. Mackinlay has, indeed, collected a surprisingly large number of instances of picturesque survivals of ancient rites of all kinds, and has given a careful account of many more which to our infinite regret have disappeared. One of these he quotes from Martin, who visited the western islands of Scotland about two hundred years ago:—

"A custom connected with ancient sea-worship had been popular among the inhabitants of Lewis till about thirty years before his visit, but had been suppressed by the Protestant clergy on account of its pagan character. This was an annual sacrifice at Hallow-tide to a sea god called Shony. Martin gives the following account of the ceremony: 'The inhabitants round the island came to the church of St. Mulvay, having each man his provision along with him; every family furnished a peck of malt, and this was brewed into ale; one of their number was picked out to wade into the sea up to the middle, and, carrying a cup of ale in his hand, standing still in that posture, cried out with a loud voice, saying, 'Shony, I give you this cup of ale, hoping that you'll be so kind as to send us plenty of sea-ware for enriching our ground the ensuing year,' and so threw the cup into the sea. This was performed in the night-time."

"Sea-ware" is good, though perhaps a trifle too like what railway porters during the August rush to the sea describe as Whitby or Scarborough "stuff." "Shony" has disappeared, but mermaids have been seen in Orkney more than once during the last year; and if Hugh Miller had not a bowing acquaintance with one himself, he knew persons who had. Their existence is, however, protected by the belief that it is dangerous to wound a mermaid, even when she appears in the form of a seal only; and cases are reported when, one having been shot under this condition, a terrific tempest arose as soon as her blood mingled with the sea. According to Mr. Mackinlay, belief in water horses and bulls, if extinct now, was alive as recently as about the year 1840, for, quoting from Dixon's 'Gairloch,' he describes an attempt to destroy the famous water cow which made its home in Loch-na-Beiste:—

"The proprietor tried to drain the loch, which, except at one point, is little more than a fathom in depth; when his efforts failed he threw a quantity of quicklime into the water to poison the monster.It was described by two men who saw it as in appearance like 'a good-sized boat with the keel turned up.'"

The description carries a large amount of conviction with it. Consecrated fish seem to have abounded in Scotland. Loch Siant was filled with trout, but none dared to kill them. Martin

"saw a little well in Kilbride, in the south of Skie, with one Trout only in it; the natives are very tender of it, and though they often chance to catch it in their wooden pails, they are very careful to preserve it from being destroyed; it has been there for many years."

Holy fishes, however, sometimes inhabited holy wells in pairs, but never varied in size, colour, or number. Few were so accommodating as the pair which lived in the Well of St. Neot, in Cornwall (Mr. Mackinlay allows himself frequently to stray across the Border):—

"These fish were always two in number. Day by day, the saint had one for dinner, and its place was miraculously supplied to keep up the proper number. One day he fell sick, and his servant, contrary to all ascetic precedent, cooked both and set them before his master. The saint was horrified, and had both the fish—cooked though they were—put back into the spring. He sought forgiveness for the rash act, and lo! the fish became alive once more; and as a further sign that the sacrilege was condoned, St. Neot, on eating his usual daily portion, was at once restored to health."

Much the most picturesque bit of sorcery that Mr. Mackinlay names—it is not new to us, though—is one which he says was practised in the counties of Sutherland and Ross until the last few years:—

"When any one wished evil to another he made a clay image of the person to be injured, and placed it in a stream with the head of the image against the current. It was believed that, as the clay was dissolved by the water, the health of the person represented would decline. The spell, however, would be broken if the image was discovered and removed from the stream."

This is the wax image of richer folks, and another element is called in to aid in the work of slow destruction. Water, however, could do good as well as evil, and many are the springs and wells and streams that Mr. Mackinlay describes as gifted with power of healing. Water from what he speaks of as "a dead and living ford," i. e., a ford across which the dead were carried and the living walked, was more potent than any doctor, and so was the water of a south-running stream, but to this it was not absolutely necessary that the patient should go himself—it might be brought to him in much the same manner as Mr. Mackinlay says water was brought from the Dow (Dhu) Loch:—

"When a deputy was sent, he had to bring a portion of the invalid's clothing and throw it over his left shoulder into the loch. He then took up some water in a vessel which he carefully kept from touching the ground. After turning himself round sun-ways he carried the water home. The charm would be broken if he looked back or spoke to any one by the way. Among the people of the district it was a common saying, when any one did not respond to the greeting of a passer-by, that he had been at the Dow Loch."

Mr. Mackinlay omits to say that in Scotland this sovereign remedy is generally called "Unspoken Water." Belief in "Unspoken Water" and healing wells, if extinct now, was in full force not many years ago, and the author of 'Tales from the Western Highlands' said, "Holy healing wells are common all over the Highlands, and people still leave offerings of pins and nails and bits of rag, though few would confess it." A holy healing well in ancient times must have been anything but pretty to look at, for every tree and bush near it was hung with rags of the clothing of sick persons. The more worn and ragged these torn-off fragments of raiment were, the better, perhaps, for the sick folk, for as these rags wore away their illnesses were supposed to disappear. When the sufferer went in person, which he, of course, had to do when immersion formed part of the ceremony, we think it more than probable that he himself came to an end much more quickly than the rag of his clothing, for the time selected for immersion was usually either just after sunset or just before sunrise, and patients were often brought from great distances. In his description of three wells near St. Medan's Chapel, Wigtownshire, Mr. Mackinlay quotes an account of the ceremonies in use when the

saint's aid was sought in behalf of a sick child. This account was given to Dr. Robert Trotter by an eye-witness. "The child was stripped naked," before sunrise on the first Sunday in May,

"and taken by the spaul—that is, by one of the legs—and plunged head foremost into the big well till completely submerged; it was then pulled out, and the part held on by was dipped in the middle well, and then the whole body was finished by washing the eyes in the smallest one."

Faith must have been strong there, and stronger still in Glendochart, in which district was St. Fillan's Holy Pool (Scott calls it well, but he wished it to rhyme with "dispel"). In reality, it was a pool in the river Fillan.

"Towards the end of last century, as many as two hundred persons were brought annually to the spot. The time selected was usually the first day of the quarter (O.S.), and immersion took place after sunset. The patients, with a rope tied round their waist, were thrown from the bank into the river. This was usually done thrice. According to previous instructions, they picked up nine stones from the bottom of the stream. After their dip they walked three times round three cairns in the immediate neighbourhood, and at each turn added a stone to the cairn.....After the ceremony the patient was led to the ruins of St. Fillan's chapel, about half a mile away, and there tied to a stone with a hollow in it, large enough to receive the body, the unfortunate person being fastened down to a wooden framework. The patient was then covered with hay, and left in this condition all night.....If the bonds were found loose in the morning, he or she would recover; but if not, the case was counted hopeless, or, at least, doubtful."

We should imagine that there never could be much doubt about the result, and that it saved the patient's family much tedious nursing. Mr. Mackinlay's faith on one point is stronger than ours. On p. 48 he says:—

"In Scotland, the 4th of July used to be known as Martin of Bullion's Day, in honour of the translation of the saint's body to a shrine in the cathedral of Tours. There is some uncertainty about the origin of the term Bullion, though, according to the likeliest etymology, it is derived from the French *bouillir*, to boil, in allusion to the heat of the weather at that time of the year."

If Mr. Mackinlay can believe this, we cannot.

West Irish Folk-Tales and Romances. Collected and translated by William Larminie. (Stock.)—For nine long years Mr. Larminie has been "taking down" folk-tales from the dictation of peasants in Renvyle, Connemara, Achill Island, and Glencolumkill in Donegal, and this book contains a portion only of the store which he has gathered together. Translation, of course, has to be taken into account, but so far as is possible he has adhered to the words of his narrators. It is a fault on the right side, but there are many instances in which he has adhered almost too closely, and when he might with advantage have made changes which would in no wise have affected the value of the stories and would have made them much more intelligible. Take such a passage as this:—

"As soon as she got on the sea, no sooner did the serpent see her than she desired to swallow her, but before she reached as far as her, a billow of the sea rose between them, and left herself and the boat on dry land."

With this trifling exception we have nothing but praise to bestow on the book, which, however, owes much of its attraction to the poetical and picturesque language in which the Irish peasants told their stories. Their heroes always arrange to set out on their journeys "on the morning of the morrow," and rise "when the day whitens," and "wrestle till they bring the wells of fresh water up through the grey stones." Much the most interesting story in the collection is 'The Woman who went to Hell.' It has a fine flavour of antiquity about it, and is rich in mutilated or dimly shown fragments of ancient folk-lore, and is told most quaintly. A young man who has before birth been inadvertently sold to the devil, and who dies—i. e., is claimed by him—when he (the youth) has reached the age

of eighteen, is apparently partly rescued from the adversary's power by his sweetheart's obeying his order to drag him out of his coffin and burn his body "till all was burnt." He returns from hell one night nearly a year after this, when her baby has just been born in his father's house, and flies in by the window in the shape of a white dove. His mother hears the baby cry, goes down, finds the door locked, peeps through the key-hole, and sees her dead son standing on the floor. She asks if it is he. He says that it is, and adds:—

"One glance of your eye has sent me for seven years [more, probably omitted] to hell." "I will go myself in your place," said his mother. She went then to go to hell. When she came to the gate, there came out steam so that she was burnt and scalded. It was necessary for her to return. "Well," said the father, "I will go in your place." It was necessary for him to return. The young man began to weep. He said he must go himself. The mother of the child said that she would go."

She goes, being, of course, carefully warned to eat nothing while in the under world, and, having a capacity for obedience, returns in time to her husband's home. It is curious to find Pat Minahan, the teller of this excellent folk-tale—of which our extract, chosen more for its quaintness than its goodness, gives very little idea—telling another story, 'Beauty of the World,' with a rather uncommon main incident which is to be found also in one of Straparola's stories. The hero spends all that he has at the time in rescuing a corpse from indignity, and procuring for it burial suitable to its rank. He is afterwards largely befriended by a stranger—in reality, the man's ghost—on condition that half of everything which his personal aid or gifts enable the hero to gain is given to the helper. In Straparola's story this ultimately means that a wife must be cut in two—in the other, a baby son. Needless to say, in both cases the ghost is only trying the honour of the hero, and disappears for ever as soon as he sees that it stands the test, and that no more help is wanted. There is a note on p. 138 which in a new edition should be omitted, for twice in the story it has been said that Simon's first wife is dead. If Mr. Larminie finds it sometimes difficult to follow the narrative, what must others do?

TRANSLATIONS.

Heavens. By Alois Vojtěch Smilovský. Translated by Prof. V. E. Mourek and Jane Mourek. (Bliss, Sands & Foster.)—Prof. Mourek and his coadjutor deserve more thanks than can always be accorded to the discoverers of foreign novels for presenting this Bohemian work of fiction to the English public. It is true there are some faults in construction, such as a fondness for presenting a situation and then going back to describe the events which led up to it, a certain shadowiness in two characters only second in importance to the hero, and a suggestion of crudeness in the ending; but they are all faults which seem to be due rather to an undeveloped literary tradition than to any more serious cause. Moreover, many faults could be pardoned in view of the entirely delightful picture of unselfishness and unworldliness in the good old village priest. He reminds one a little, perhaps, of M. Theuriet's Abbé Daniel and of other devoted village priests celebrated in fiction, but M. Smilovský's hero does not lose because there are others like him. The translation is so well done that in but few passages could it be detected as such.

Yanko the Musician, and other Stories. By Henryk Sienkiewicz. Translated from the Polish by Jeremiah Curtin. With Drawings by Edmund H. Garrett. (Osgood, McIlvaine & Co.)—Mr. Curtin has already done good work as a translator from the Slavonic languages. He has caused some of the powerful romances of Sienkiewicz to be known among us, and now

we have in English some of the lighter sketches of the same author. These have already earned considerable celebrity among the Poles. Our especial favourites in the little volume are 'Yanko the Musician' and 'Bartek the Victor.' The former is a weird tale of a young genius, who meets with an early death. In some respects it reminds us of one of the sketches of Halek. 'Bartek the Victor' is a story of a Polish recruit, who in the German ranks is obliged to fight against the French, the natural friends of his country. We are told how Steinmetz, to inspire his Polish troops, caused the national hymn of Poland to be played, and persuaded them that he was leading them against the detested *Niemey* (Germans), himself being the very embodiment of the German spirit. Among the quaint little cuts with which the volume is adorned is one representing poor Bartek in his *Pickelhaube*. This is a tale which is *tendenziös*, as also is the 'Diary of a Tutor in Poznan (Posen).' It tells us how the Poles are being improved off the face of the earth in Prussian Poland, and how harshly they are treated. We hear a great deal of their experiences among the Russians; it is well also to know how they fare at the hands of the Germans. The work of denationalization is done thoroughly by their Teutonic masters, but it is gradual and systematic, and all methods calculated to cause a European scandal are avoided. 'The Comedy of Errors, a Sketch of American Life,' does not strike us as so happy as the sketches previously cited. Sienkiewicz when off his own ground does not write so well; his humour has not the strength of his pathos. The literature of Poland may still be considered vigorous while she can boast such authors. Since the Poles use the Latin alphabet, we think it would be better if Mr. Curtin allowed the names to retain their original spelling; by his not doing so an uncouth appearance is communicated to them. Of the spirit and accuracy of Mr. Curtin's translations there can be no question.

Made in France: French Tales retold with a United States Twist. By H. C. Bunner. Illustrated by C. J. Taylor. (Fisher Unwin.)—The principle on which Mr. Bunner has set himself to anglicize, or rather to americanize, certain stories of the late M. de Maupassant's is, of course, not a new one. Thackeray had in his earlier days something of a fancy for it, and has left more than one specimen of the French story retold with an English twist. Yet critics are not much enamoured of the plan as a plan. Generally speaking, if the "reteller" is a man of genius he would be better employed doing purely original work; while if he is not a genius he is likely to make a mess of it. Besides, there is always a certain liberty taken with the original author, which those who know him "in his natural" are likely to resent, while those who do not know him may sometimes construe it to his injury or disadvantage. We cannot say that Mr. Bunner—whose own short stories have sometimes been extremely good of their kind—has removed our objections to this kind of adaptation. In the present volume, "Say, I didn't understand there was no such business as that," for instance, does not bring Maupassant's manner or characters very forcibly before the reader. And it can scarcely be maintained that Mr. Bunner has improved his chances by a combative critical preface, not merely exalting his author to a place which we may or may not be disposed to grant him, but laying down in a very peremptory manner reasons for that exaltation which are by no means assented to as soon as they are understood. Such a sentence, for instance, as that Maupassant, "broadly popular as he has proved himself, never hesitates to assume the absolutely Thackerayan attitude of talking to that man in the company who knows the most," appears to unite two of the most objectionable of all critical faults: the adoption of a non-natural

manner and the laying down off-hand, and yet as if without appeal, extremely contentious and questionable propositions. In more ways than one, therefore, we think that Mr. Bunner has imperilled the achievement of his "sole hope," that of making Maupassant's inspiration clear to those who cannot or will not read him in the original. However, his work may prove readable, with the result of pleasure, to some of these unhappy persons. Sometimes (where there is the least "twisting," as in 'The Minuet') it is not unpleasant to us, and it is always well printed and very prettily illustrated.

Evening Tales. Done into English from the French of Frédéric Ortolí. By Joel Chandler Harris. (Sampson Low & Co.)—We confess to ignorance of M. Frédéric Ortolí—ignorance as to which inquiry among the cunningest in folk-lore has failed to enlighten us. Mr. Joel Chandler Harris vouches for him, and tells an interesting story as to the origin of these admittedly free versions of his 'Contes de la Veillée'; but he does not give us the date of M. Ortolí's book, or his publisher, or any detail that is his. On the other hand, there are parts of the stories which certainly read as if they had been translated from the French; and the second, 'Teenchy Duck' (which tells of the successive rallying of friends to the Duck's assistance and their successive exploits in her defence), is very like several French folk-tales. Meanwhile, the stories themselves are decidedly good and interesting. The first, 'A French Tar-baby,' might well arrest Mr. Harris's attention, for it enters quite curiously—so curiously, indeed, as to justify that taint of suspicion which may have appeared in our remarks—into the nigger beast-epic, Brer Billy Goat being substituted for Brer Fox. The remainder vary between the beast-fable and the Arabian Night type. 'The King and the Lapwings' is merely the old story of Solomon and the hoopoes, and was hardly worth giving; but nearly all the rest are fresh as well as good, and two—'Jump in my Sack' and 'The Enchanted Princess'—are first-rate. We are afraid the profane Briton will chuckle over 'The Rooster, the Cat, and the Reap-hook,' in which the discreet word we have italicized recurs with a frequency altogether destructive of gravity. But America must, we suppose, be allowed to speak American. 'The Mysterious Island' is weak; but the part of the Queen of the Birds in 'Brother Tiger and Daddy Sheep' is very attractive; and 'The King of the Lions' has the old 'Renart' spirit in it, just as if it were Walloon and of the thirteenth century. Altogether we wish Mr. Harris had mentioned more details about the originals of these 'Contes de la Veillée'; but we are by no means displeased to have his paraphrase of them.

Eyes like the Sea. By Maurus Jókai. Translated from the Hungarian by R. Nisbet Bain. 3 vols. (Lawrence & Bullen.)—Jókai has written several splendid romances, but 'Eyes like the Sea' is scarcely one of them, although crowned by the Hungarian Academy as the best national novel of 1890. The biographical and historical reminiscences might have made it valuable had they not been the *réchauffage* of so many predecessors. Jókai cannot let well alone; when he has done a good thing he seems impelled to repeat the effort from time to time, each dose being more and more diluted, reminding us of those writers Goethe accuses of putting too much water into their ink. This avowedly autobiographical novel takes the reader through many exciting scenes, more or less historic, of the Hungarian War of Independence under the just deceased patriot, Kossuth. Jókai poses as the hero, and a woman of aristocratic connexions as the heroine. Bessy, this heroine, is, doubtless unintentionally on her author's part, almost the only really interesting personage in the book. Had Jókai contented

himself with portraying the development of this woman's character and the recital of her adventures, instead of swelling out his work with all kinds of superfluous matter, one of the finest efforts of his undeniable genius might have been the result. Judicious excision of some portions and the establishment of continuity between the remarkable episodes of Bessy's career would have done much to enhance the permanent interest of 'Eyes like the Sea.' In some respects the heroine reminds us of Becky Sharp and in others of Manon Lescaut, and in feminine dexterity and sexual eccentricities is no unworthy mate for either. Her actions are more than "shady," and all the author's skill, as well as the translator's, is requisite to render their recital acceptable to the sensitive morality of circulating libraries. Of the five men who take care of Bessy, or are taken care of by her, two, it is true, marry her; but one of them commits bigamy by doing so, and the other pays his life as the penalty. Being Jókai's, the work is naturally readable, and far better than the general run of three-volume novels, but it by no means shows Jókai at his best; it is too disjointed and too long drawn out, whilst the introduction of Petöfi is a grave mistake. The translation might have been better, and, seeing that Mr. Nisbet Bain is the responsible translator, it is strange that the English is by no means unimpeachable. That the innumerable French and German words and phrases with which the narrative is peppered are sometimes translated and sometimes not is not very material, but English equivalents should always have been given of the Hungarian, seeing the class of readers the work is chiefly intended for.

OUR LIBRARY TABLE.

MESSRS. PUTNAM'S SONS publish *The Englishman at Home*, by Mr. Edward Porritt, a work of the character of Mr. Escott's 'England,' but contained in one portable and well-written volume. It is a little dry, but its account of the English system of government and life is thoroughly accurate, and contains, indeed, hardly any errors. Among the few that we have noticed are the repeated allusion to the election of 1880 as having occurred in 1881, and a few slips on that very difficult matter—the forms of Parliament. It is curious that the author should tell us that it has come to be a rule that the motion thanking the Crown for the speech from the Throne shall be made by a borough member, and seconded by a county member; the fact being that until this year the rule has been the opposite, and that on the day on which this book reached us the first breach of the rule occurred, the address having been moved and seconded by Knights of the Shire. The next statement in the paragraph is that the mover and seconder appear in uniform, which was true until the day on which we read it, when this rule was broken by the seconder appearing in a frock coat. The statement that members on such occasions, if not entitled to wear military or naval uniform, "appear in the Windsor uniform, brown cloth with gold trimming, which may be worn by all members of the House of Commons on State ceremonial occasions," contains almost as many errors as words. The Windsor uniform is a private and domestic uniform of Windsor Castle, similar to, though different from, the private and domestic uniforms of the households of the Viceroy of Ireland, the Viceroy of India, and many other Courts. It has no connexion whatever either with the official or the household uniforms or with ordinary Court dress. The word "brown" in the account given points to ordinary Court dress, which no more belongs to members of the House of Commons than to any other British subjects. There is no uniform worn by members of the House of Commons, unless they choose, having been presented at Court—which very

many have not—to wear one or other of the several different forms of Court dress. Error on such little points is inevitable, and the work on the whole is excellent and to be in every way commended, not only to the American public, but to that at home.

We have received from Messrs. Allen & Co. *India's Princes*, by Mrs. M. Griffith, a handsome illustrated volume, containing lives of the present native princes of India and descriptions of their capitals, with portraits of princes and views of capitals and some other illustrations. The volume is apparently meant chiefly for circulation in India and for presents, as the notices are altogether laudatory, both where praise is deserved and where it is not. In the first chapter, that is, even in the case of Kashmir, the late and the present Maharajahs are alluded to in terms which will be thought too complimentary by those who are acquainted with the country which in recent times they ruled.

Sam Houston and the War of American Independence in Texas, by Mr. Alfred M. Williams (an American book, published by Messrs. Houghton, Mifflin & Co., of Cambridge, Massachusetts), contains the life of a man who was successively a Cherokee chief, Governor of Tennessee, commander of the insurgent Texans in the field against Mexico and conqueror of the famous Santa Anna, twice President of the Lone Star State or independent republic of Texas, United States senator, and lastly Governor of Texas. It could hardly fail to be of interest, and it constitutes not only a remarkable picture of one of the greatest of American Southern frontier-men, but also a history of the rise of Texas. General Houston, for many years of his life unfortunately known as "drunken Sam," was, even in his worst days, a sincere patriot and one of the most enlightened friends of good relations with the Indian tribes who ever laid down sound principles to unwilling ears, and in his later years there was no blot upon his scutcheon. The book is full of good stories, which have the advantage of being true: as, for example, that of Houston's commander-in-chief during the first days of his presidency of the republic, who being unfit for the command, but a noted duellist, announced that he should shoot the officer, whoever he might be, who might be sent to supersede him. An officer of equal courage was selected, duly sent, and duly shot—after which the commander-in-chief was let alone. Another good story is that of Houston's remark upon one of his friends who had turned traitor, to the effect that they must not be hard upon him, and that he had all the virtues of a dog except his fidelity.

MR. BIRRELL appears to have made a mistake in reprinting his *Essays about Men, Women, and Books* (Stock). When they appeared in the *Speaker* they seemed agreeable enough; but now they are printed in a volume their extreme slightness is only too apparent.

We have received the catalogues of Mr. Dorman (fair), Messrs. Dulau (geology), Mr. Edwards (two catalogues), Mr. Ellington (interesting), Messrs. George & Son (rather interesting), Messrs. Gowans & Son, Mr. Highams (two theological catalogues), Mr. Hollings (good), Mr. Jackson (good), Mr. Jeffrey, Messrs. Luzac & Co. (Oriental literature), Mr. Maggs (good), Messrs. Maurice & Co. (three interesting catalogues, one of them of portraits), Mr. May (fair), Messrs. Myers & Co., Mr. Nutt (two good catalogues, one theological), Messrs. Rimell & Son (etchings, &c.), Messrs. Sotheran (many of Dean Merivale's books), Mr. Spencer (good), and Messrs. Suckling & Galloway.

We have also on our table the catalogues of Messrs. Meehan of Bath (good), Mr. Baker, Mr. Hutchinson, and Mr. Thistlewood of Birmingham, Messrs. Matthews & Brooke (two) and Mr. Miles of Bradford, Messrs. George's Sons (topography) of Bristol, Mr. Murray of Derby, Mr. Baxendine, Mr. Brown

(good), Messrs. Douglas & Foulis (interesting), and Mr. Johnston (two interesting catalogues) of Edinburgh, Mr. Carver of Hereford, Mr. Miles of Leeds, and Messrs. Young & Sons of Liverpool (good). We have to thank M. Nijhoff of the Hague for two valuable catalogues, and M. Rosenthal of Munich for a catalogue of interesting *pièces historiques* down to 1600.

We have on our table *The Mark in Europe and America*, by E. A. Bryan (Boston, U.S., Ginn).—*The Philoctetes of Sophocles*, edited by F. P. Graves (Boston, U.S., Leach & Co.).—*An Elementary Treatise on the Geometry of Conics*, by A. Mukhopadhyay (Macmillan).—*On Riemann's Theory of Algebraic Functions and their Integrals*, by F. Klein, translated from the German by F. Hardcastle (Cambridge, Macmillan & Bowes).—*Genetic Philosophy*, by D. J. Hill (Macmillan).—*A Key to Carroll's Geometry, consisting of Solutions to the Exercises in Orthographic Projection and Solid Geometry (Burns & Oates)*.—*Handbook for the Martini-Henry Rifle (Gale & Polden)*.—*The Mechanics of Hoisting Machinery*, by Dr. J. Weisbach and Prof. G. Herrman, translated from the German by K. P. Dahlstrom (Macmillan).—*Changes in the Newly Revised Infantry Drill*, with Explanatory Notes, compiled by W. Gordon (Gale & Polden).—*Mariela*, translated from the Spanish of B. P. Galdos by Mary Wharton (Digby & Long).—*Queen of the Daffodils*, by L. Laing (Blackie).—*Parkington's Pantry*, by E. J. Lysaght (C.E.T.S.).—*The Haunted Station, and other Stories*, by H. Nisbet (White).—*A Difficult Team*, by H. A. Forde (Wells Gardner).—*Meh Lady, a Story of the War*, by T. N. Page (Low).—*Legend and Lay*, by E. Davies (Simpkin).—*Upbraided not Eve*, by N. Daly (Cork, Purcell).—*Medieval Records and Sonnets*, by Aubrey de Vere (Macmillan).—*Christianity and the Ideal of Humanity in Old Times and New*, by J. S. Blackie (Edinburgh, Douglas).—*Journal d'un Vanderilliste, 1870-71*, by E. Blum (Paris, Lévy).—*Rügelieder*, by W. Weigand, Vol. II. (Munich, Franz).—*Le Secrétaire Particulier*, by E. Cadol (Paris, Lévy). Among New Editions we have *The Sloan-Duployan Phonographic Instructor*, by J. M. Sloan (307, High Holborn).—*On Outpost Duty*, compiled by Wm. Gordon (Gale & Polden).—*Madame Chrysantheme*, by P. Loti (Paris, Lévy).—*When We Two Parted*, by S. Doudney (Griffith & Farran).—and *Ephraim and Helah*, by E. Hodder (Hodder Brothers).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Eyton's (R.) *The Ten Commandments, Sermons*, 3/6 cl.
Lockyer's (T. F.) *The Inspirations of the Christian Life*, 3/6
Selby's (T. G.) *The Holy Spirit and Christian Privilege*, 3/6
Year with Christ (A.), cr. 8vo. 2/6 cl.

Fine Art and Archaeology.

Godman Collection: Persian Ceramic Art, with Examples from other Collections, by H. Wallis, illus. 105/ net.
Raymond's (G. L.) *Art in Theory*, cr. 8vo. 7/6 cl.
Smith's (G.) *Oxford and her Colleges*, 18mo. 3/ cl.
Test and Demonstration Sheets, Copies for Freehand, Standard 3, 5/ roller.
Tidal Thames (The), with Twenty Full-Page Plates by W. L. Wyllie and Descriptive Letterpress by G. Allen, 115/6
Wilkinson's (L.) *A. L. Guide for Scale Drawing*, 6/ on roller.

Poetry and the Drama.

Ariel Shakespeare (The): Merry Wives of Windsor, 2/6 mor.
Hunt's (L.) *Dramatic Essays*, selected and edited by W. Archer and R. W. Lowe, cr. 8vo. 3/6 cl.
Story's (W. W.) *A Poet's Portfolio, Later Readings*, 3/6 cl.

Music.

Fisher's (H.) *The Candidate in Music: Part 2, Harmony*, 3/

Philosophy.

Hegel's *Philosophy of Mind*, with Five Introductory Essays by W. Wallace, cr. 8vo. 10/6 cl.
Robertson's (J. D.) *Conscience, an Essay*, Vol. 1, 8vo. 7/6 cl.

History and Biography.

Pepys's *Diary*, edited by H. B. Wheatley, Vol. 4, 8vo. 10/6 cl.
Select Statutes and other Constitutional Documents of Elizabeth and James I., edited by G. W. Prothero, 10/6

Geography and Travel.

Burton's (Sir R. F.) *First Footsteps in East Africa*, Memorial Edition, 2 vols. 8vo. 12/ net, cl.

Philology.

Magge's (J. T. L.) *An Introduction to the Study of Hebrew*, 12mo. 6/ cl.

Science.

Cox's (F. P.) *Continuous Current Dynamos and Motors*, 7/6
Downie's (J. W.) *Clinical Manual for the Study of Diseases of the Throat*, cr. 8vo. 6/ net, cl.
Greenhill's (A. G.) *A Treatise on Hydrostatics*, cr. 8vo. 7/6
Hime's (Lieut.-Col.) *The Outlines of Quaternions*, 10/ cl.
Houston's (E. J.) *The Electric Transmission of Intelligence: Electrical Measurements*, cr. 8vo. 5/ each, cl.
Kahlden's (C. von) *Methods of Pathological Histology*, translated by H. M. Fletcher, 8vo. 6/ cl.
New Technical Educator (The), Vol. 3, roy. 8vo. 5/ cl.
Parkhurst's (C. D.) *Dynamo and Motor Building for Amateurs*, cr. 8vo. 4/6 cl.
Steam Engine User (The), by Various Writers, edited by R. S. Burn, illustrated, cr. 8vo. 5/ cl.
Thomson's (Sir W.) *Popular Lectures and Addresses*, Vol. 2, cr. 8vo. 7/6 cl.

General Literature.

Alexander's (Mrs.) *Found Wanting, a Novel*, cr. 8vo. 2/6 cl.
Allen's (G.) *Post-Prandial Philosophy*, cr. 8vo. 3/6 cl.
Bodkin's (M. McD.) *Pat o' Nine Tales and One Over*, 2/6 cl.
Colmore's (G.) *A Daughter of Music*, 3 vols. cr. 8vo. 31/6 cl.
Crawford's (M.) *Katherine Lauderdale*, 3 vols. cr. 8vo. 31/6
Farrington's (F. W.) *Medburn Dumb Bell Exercises; Medburn Bar Bell Exercises*, 8vo. 2/ each, cl.
Francillon's (R. E.) *Jack Dovie's Daughter*, 3 vols. cr. 8vo. 31/6 cl.; *A Dog and his Shadow*, cr. 8vo. 3/6 cl.
Goldsmith's (H.) *Our Alma, an Australian Story*, cr. 8vo. 2/6
Gunter's (A. G.) *A Princess of Paris*, cr. 8vo. 2/ bds.
Herman's (H.) *A King in Bohemia*, cr. 8vo. 2/6 cl.
Hewitt's (G. L.) *Cardboard Sloyd, a Graduated Scheme of Manual Work*, imp. 18mo. 2/ cl. limp.
Hume's (F.) *The Mystery of Landy Court*, cr. 8vo. 3/6 cl.
McIver's (G.) *Neuroemia, a New Continent*, MS. delivered by the Deep, cr. 8vo. 2/6 cl.
Molloy's (J. F.) *An Excellent Knave*, cr. 8vo. 2/ bds.
Moltke's *Tactical Problems, 1858-63*, edited by Prussian Grand General Staff, with Plans, tr. by Donat, 28/
Monsieur le Marquis de —, *Mémoires inédits (1780-1793)*, par Walter H. Pollock, 32mo. 2/6 parchment.
Moore's (F. F.) *A Journalist's Note-Book, with Portrait*, demy 8vo. 12/ cl.
Moore's (G.) *Esther Waters, a Novel*, cr. 8vo. 6/ cl.
Nisbet's (H.) *The Queen's Desire*, 12mo. 2/ bds.
Nunn's (T. W.) *Growing Children and Awkward Walking*, cr. 8vo. 2/ cl.
Tucker's (H.) *The New Arcadia, an Australian Story*, 2/6 cl.

FOREIGN.

Theology.

Crampe (R.): *Philopatris*, ein heidn. Konventikel des 7 Jahrh., 1m. 80.
Kunze (J.): *Historie Gnosticismi Fontes*, 1m. 60.
Sackur (E.): *Die Cluniacenser in ihrer kirchlichen u. allgemeingeschichtlichen Wirkksamkeit*, Vol. 2, 12m.

Philosophy.

Andreas-Salomé (L.): *Friedrich Nietzsche in seinen Werken*, 6m.

Philology.

Catonis (M. Porci) de Agri Cultura Liber: M. Terentii Varronis Rusticarum Libri III., ex rec. H. Keilii, Vol. 2, Part 1, 6m.
Firmici Materni Matheseos Libri VIII., ex rec. Caroli Stittl, Part 1, 2m. 40.
Herondas: *Mimiamben*, übers. u. erklärt v. S. Mekler, 1m. 60.
Kraus (C.): *Deutsche Gedichte des 12 Jahrh.*, 7m.
Rhetores Græci, ex rec. L. Spengel, Vol. 1, Part 2, ed. C. Hammer, 3m. 60.
Schulenburg (A. C. Graf v. der): *Die Sprache der Zimshian-Indianer*, 60m.

Science.

Gylden (H.): *Traité analytique des Orbites absolues des huit Planètes principales*, 30fr.
Heffter (L.): *Die Theorie der linearen Differentialgleichungen*, 6m.
Kronecker (L.): *Vorlesungen üb. Mathematik*, Vol. 1, 12m.
Penzoldt (F.) u. Stintzing (R.): *Handbuch der speciellen Therapie innerer Krankheiten*, Vol. 1, Part 1, 3m.
Scheube (B.): *Die Beriberi-Krankheit*, 9m.
Székely (A. v.): *Die Behandlung der tuberkulösen Lungenschwindsucht*, 2m. 60.

A NEW DANGER FOR AUTHORS.

As my attention has just been called to the fact that a little one-volume story is now being advertised for sale under the same title as that of one of my best-known novels ('Victims,' published in three volumes by Messrs. Hurst & Blackett, after having run as a serial through *All the Year Round*, and still in constant circulation), I shall feel greatly obliged if you will allow me, through the valued medium of your columns, to warn the reading public that the volume in question is not, as they might readily suppose, a cheap edition of my novel; nor am I in any way connected with it, except in the character of the "Victim," my title having simply been sold for the use to which it has been put by the parties into whose hands the copyright has unfortunately fallen, without my knowledge or consent, and naturally to my great detriment and annoyance. Transactions of this sort, by reason of their very rarity, are not at present attended with any legal penalty. If they become common, however, they will constitute a new danger for all authors who part with their copyrights, as well as a fraud on the public, who, expecting to buy a cheap copy of some favourite

book, find themselves in possession of a work by an unknown writer, in whom, perhaps, they take no interest. I trust, therefore, that by giving publicity to the case in question you may be the means of saving some at least of my fellow writers, and the readers who appreciate them, from the risk of being "victimized" in similar fashion. THEO. GIFT.

THE ENGLISH ANCESTRY OF WASHINGTON.

123, Rue La Boétie, Champs Élysées, Paris.

HAVING discovered another line in the descent of General Washington, I venture to send you the results of my investigation.

George Reade, grandfather of Mrs. Lawrence Washington, the President's grandmother, was a descendant of the Reads of Facombe, county Southampton, variously spelled Read and Reade.

In 1585 John Englishe conveyed the manor of Linkenholt, county Southampton, to Andrew Reade for sixty years; and the redemption to Edward Hungerford and John Gwilym, and to the heirs of Edward Hungerford. But in 1586 Edward Hungerford and John Gwilym released all their right to Andrew Reade and his heirs.

The manor of Linkenholt, at the time of the Domesday survey, belonged to Ernalf de Herding, by whom it was given to the Abbey of St. Peter, Gloucester, coming into the possession of Henry VIII. by the dissolution of that house. The king thereupon conveyed this manor to Sir Thomas Wriotheslye, Knt., and his heirs. In the thirty-seventh year of the reign of Henry VIII. (1546), Sir Thomas, afterwards Lord Wriotheslye, sold his manor to Richard Read, Esq., afterwards knight; and in the same year Sir Richard parted with the manor to John Cheney, Esq. It continued with his son, Thomas Cheney, who, in 16 Elizabeth (1574), conveyed it by feoffment to Edmund Hungerford and Thomas Webbe, to the use of himself (Thomas Cheney) and Anne his wife, for the term of their lives and the longest liver of them; and after their decease to Robert Cheney, his son, and the heirs male of his body; and in default of such issue to Henry Cheney, another of his sons, and the heirs male of his body; the remainder to right heirs of Thomas, the father. In 1582 Thomas Cheney parted with the manor to John Englishe and his heirs. After Thomas's death in 1583, Anne and Robert Cheney conveyed the manor to the said John Englishe and his heirs, who in 1585 conveyed the manor to Andrew Reade and others, as above. In 1600 Andrew Reade, upon the marriage of his son Robert with Mildred, his last wife and the mother of all his children, conveyed the manor to the use of Robert Read for his life; and after his death, one moiety of the said manor to Mildred, Robert's wife, for her life for her jointure; and after her death that moiety and the rest upon Robert's death to Andrew Read, son of Robert, in tail, with remainder over.

Robert Read and Andrew, son of Robert, conveyed this manor to Mr. Windebank, Mr. Henry Read, and Mr. Nicholas Blake, and to the said Robert Read and his heirs. Robert Read, in 1627, by his deed, expressed the trust in Mr. Windebank, Mr. Henry Read, and Mr. Blake, and appointed the manor to be sold, and the moneys to be disposed first in the deed; and shortly after died.

The manor was afterwards in the Worgan family, and then descended to the Rev. John Morton Colson, M.A., of Swanage, Dorset, and the Rev. John Morton Colson, LL.B., of Dorchester. It was lately sold by Mr. T. Morton Colson to Mr. Ratcliffe.

I have given the descent of this manor because it was in the possession of a direct ancestor of George Washington, namely, Andrew Reade, who, by the way, received an allotment of lands in county Cork, Ireland, the certificate of allotment being dated March 14th, 1586. He administered the effects of his son Andrew, July 4th, 1615. His will was dated October 17th, 16 King James I. (1619). There was a codicil

dated November 15th, 1621, and the whole was proved October 24th, 1623, by his son George Read, power being reserved to William Sotwell, Esq.—the other executor, Thomas Lambert, the elder, of Laverstocke, Esq., being dead. Andrew Reade in his will mentions his lease of the manor and rectory of Faccombe, his freehold lands in Faccombe, and the farm of Upstreete, in Faccombe. He mentions his great-grandchild and godson Andrew Hanwell. Andrew Reade married the daughter of — Cooke, of county Kent. It is possible that she belonged to a branch of the family of Sir Anthony Cooke, Knt., of Giddy Hall, county Essex, whose daughter Mildred became, in 1546, the second wife of William Cecil, afterwards Lord Burghley, Lord High Treasurer, ancestor of the present Marquis of Salisbury.

Andrew Reade had five sons—Henry, Robert, George, John, and Andrew; and four daughters—Winifred, who married — Dowse; Mary, who married Thomas Kebelthwaite; a third, name unknown, married Dr. Beard; a fourth, name also unknown, married William Blake.

The eldest son, Henry Read, of Faccombe, J.P. for county Hants, is mentioned in the will of his father, dated October 17th, 1619, and in that (December 10th, 1626) of his younger brother Robert, the direct ancestor of Washington's grandfather.

Henry Read died April 4th, 1647, and was buried in Faccombe Church. He married Anne, eldest daughter of Sir Thomas Windebanks, of Haines Hill, in the parish of Hurst, county Berks, who was Clerk of the Signet to Queen Elizabeth and King James I., and who died October 24th, 1607, and was buried in St. Martin's-in-the-Fields, Middlesex. His wife was Frances, daughter of Sir Edward Dymock, of Scrivelsby, co. Lincoln. By the tenure of his lands, Sir Edward Dymock officiated at the coronation of Edward VI., Queen Mary, and Queen Elizabeth. This family still retains its singular office of "Champion," which it derives from the celebrated baronial house of Marmyon, through the Redes of Borstall.

Anne Windebanks, wife of Henry Read, died June 17th, 1624, in the fifty-third year of her age, and was buried in St. Michael's Church, Faccombe, co. Hants, in the chancel of which church on the north wall was formerly erected a fine brass set in alabaster, which, on the destruction of the old church, was placed in the new church at Faccombe. The brass displays the effigy of a lady wearing a wimple, an ample ruff, and otherwise attired in accordance with the fashion of the reign of James I. She is kneeling at a *prie-dieu*, with a Bible before her. A scroll proceeds from her mouth, with this sentence: "Sol. Christ. mihi sola sept." Two sons kneel on the right, and three daughters on the left; and beneath the figures, engraven with much spirit, is this inscription:—

"Here lyeth ye body of Anne Read, ye deare wife of Henry Read, Esquire, one of ye daughters of Sir Thomas Windebanks, Knight, Clarke of ye Signet to ye late Queen Elizabeth and to King James that now is. She was begotten of ye body of Frances Dymmock, one of ye daughters of Sir Edward Dymmock, of Sheersby [Scrivelsby], in ye county of Lincolne, Knight, Champion to ye said Queen Elizabeth and her successors, by the tenure of his lands. She departed this life to rest with her Saviour Christ, 17th day of June, 1624, in ye fifty-third year of her age, and left behind her issues of her body living two ones and three daughters, Margaret, Mildred, and An."

Henry and Anne Read had two sons and three daughters. The eldest, Francis Read, of Oxford, writes to his cousin Robert Read, September 28th, 1640, who was then residing with their uncle, Sir Francis Windebanks, at Lennox House in Drury Lane:—

"I am hopeful the business of escuage for Faccombe may have respite without prejudice until my coming to London; for not having a copy of the last office I cannot learn by what part it is held."

On the 11th of October of the same year he wrote from Faccombe to his cousin Robert Read, saying that he had been the previous week in Gloucestershire, at the funeral of his dear neighbour Lady Rainsford, and that his wife expects to be confined within a fortnight. He is mentioned in the will of his grandfather, Andrew Reade, as having issue in 1619, but no names are mentioned.

Robert Read, the second son, is mentioned in the will of his grandfather. There are also mentioned Margaret, Mildred (who married Thomas Mahew, of county Suffolk), and Anne, named after her grandmother, who married John Helyar, of Hasborne.

Returning to the line of Henry Read, and leaving for the moment his second brother, Robert Read, we will take up the other brothers.

George Reade, third son of Andrew Reade, was the executor of the will of his father in 1619, in which instrument he is mentioned as having issue, but no names are given.

John Reade, the fourth son of Andrew, was born at Faccombe in 1579. He was a scholar at Winchester College in 1591, and admitted a scholar of New College, Oxford, February 4th, 1598, in the place of George Risley, who died April 27th, 1598, and was buried in the college chapel. John Read probably died during his father's lifetime, as no mention is made of him in his father's will, dated October 17th, 1619. His brother, Andrew Reade, jun., of Faccombe, administered to his father, Andrew Reade, sen.

Robert Read, the second son of Andrew, and brother of Henry and the rest, was originally of Faccombe, county Southampton, and afterwards of Linkenholt, in the same county. He married three times. The name of his first wife is unknown. His second wife was Alice, daughter and sole heir of Francis Pooley, Esq. She died October 12th, 1598, and was buried in Faccombe Church. Robert Read, upon his marriage in 1600 with Mildred Windebanks, his third wife, who was the ancestress of Washington, obtained from his father the manor of Linkenholt. His will is dated December 10th, 1626. In it he mentions among others his nephew and cousin Francis Windebanks, and his cousin Nicholas Blake. Robert Read and Mildred Windebanks had six sons and two daughters.

Andrew, the eldest, is mentioned as follows in the will of his paternal grandfather Andrew:

"My executors to pay yearly to my grandchild Andrew Reade twenty pounds, to maintain him at one of the universities until such time as he shall be Fellow of one of the colleges: and then my wish is that he shall have twenty nobles a year to help him to enter into some further degree of learning, until his father's decease, and then the said sum of twenty pounds yearly to cease. And if my said grandchild shall profess Divinity, and shall be capable of a benefice with Cure, at the next avoydance of the Rectory and parish church of Faccombe, my executors shall present him thereto, and then also the said yearly sum of twenty nobles to cease."

He is mentioned as "Andrew Reade, D.D., of Lurgershall, county Wilts," in the House of Lords' Calendar, 1660.

Of his brother William I know nothing. The third brother, Dr. Thomas Reade, a noted Royalist, was of London. He was born at Linkenholt in 1606. On August 3rd, 1640, he writes from New College, Oxford, to his brother Robert, and again on September 28th of the same year. Robert was then secretary to their uncle, Sir Francis Windebanks. Dr. Thomas is mentioned in the will of his paternal grandfather Andrew. He was admitted scholar of New College, December 10th, 1624; Fellow, January 15th, 1626; LL.D., 1638; Advocate of Arches Court; Principal of Magdalen Hall, 1643; resigned his Fellowship, September 21st, 1645, and Edward Farmer, of the parish of St. Helen's, Abingdon, was admitted in his place. He had a king's letter in his favour, dated March 31st, 1624; and in 1642 trailed a pike

for King Charles in the university, and served his Majesty in the army, but on the decline of the king's cause changed his religion and became a secular priest; esteemed a good scholar and civilian. He died at Exeter House, in the Strand, near London, in 1669, and was probably buried in the Savoy Church. His nuncupative will is dated March 7th, 1668, administration being granted the following year to Christopher Windebanks, his cousin. In his will he says he has a half-brother at Lurgershall, not far from Andover, Wilts; and in that instrument he himself is described as Thomas Read, Doctor of Laws, in his chamber in Exeter House in the Strand, Middlesex.

The fourth brother, Robert Read, who is mentioned as secretary to his uncle Sir Francis Windebanks, who was principal secretary to King Charles I., was likewise named in the will of his paternal grandfather Andrew, and, as we have seen, in that of his own brother, Dr. Thomas Read, in 1668. He was then living at Paris. On July 19th, 1640, we know he received a letter from his brother Francis; and in a letter from Paris to his cousin Thomas Windebanks, March 19th, 1641, he speaks of a trunk which stood in his chamber at Whitehall, and regrets it was delivered away, "for there were many good things in it which I had gathered together, and such as had no relation to the State."

The next brother, George Reade, great-great-grandfather of General Washington, we will turn to in a moment. In passing, I may merely say there was a sixth brother, Francis Reade, already mentioned as writing to his brother in 1640. Of the two sisters, Alicia married Thomas Farwell, of co. Somerset. Of the other, Anne, I know nothing, except that she is mentioned in the will of her paternal grandfather, Andrew Reade, 1619, as being under twenty-one years of age and unmarried.

George Reade, fifth son of Henry Read and Mildred Windebanks, his wife, is mentioned in the will of his paternal grandfather Andrew, 1619. He went to Virginia about 1637. He is thus mentioned in the volume written for the Grolier Club by Mr. Moncreux Conway, entitled "Barons of the Potomack and the Rappahannock":—

"Twenty-two years before Col. John Washington is mentioned in the annals of Virginia appeared the Hon. George Reade, grandfather of Washington's grandmother, from whom probably came his name George. George Reade, brother of Robert, an official of the English State Office, temp. Charles I., came to Virginia on Government business in 1637. He resided with the Governor (Harvey) for a time; was made Secretary of the Colony, 1640-1; was afterwards twice elected Burgess for James City, and was a member of the Royal Council, 1647-60. His daughter Mildred married the famous Col. Augustine Warner, who had inherited from his father, an English officer, 2,500 acres in Kiskiack, on the Pianketank River. From this gentleman the name Augustine may have come into the Washington family."

This extract has been communicated to me by Mr. Conway, who expresses his interest in the solution of a problem which the students of Washington ancestry had thus far failed to solve. George Reade seems to have had four sons and one daughter, namely, Robert, Francis, Benjamin, Thomas, and Mildred, who married Col. Augustine Warner. This name of Mildred we see goes back to Mildred Windebanks; and if Andrew Read married into the same family of Cooke from which the Marquis of Salisbury descends, the name Mildred again would naturally come down through the different generations.

Col. Warner and Mildred Reade, his wife, had two daughters: Isabella, the younger, married John Lewis, sen.; while Mildred, the elder, married Lawrence Washington, son of Col. John Washington. Augustine, the second son of Lawrence and Mildred, was the father of President George Washington.

JOHN MEREDITH READ.

THE VERB "TERVE" IN CHAUCER.

A FREQUENT perusal of Chaucer's text leads me to suspect that several good original words, as used by the poet, have been suppressed not only by the editors, but even by the scribes, solely because they presented difficulty.

In this way I believe that the curious verb *terve* was twice employed in the 'Canouns Yemannes Tale,' Group G, 1171, 1274; where the editions all read *terne* or *turne*, with the supposed sense of "turn."

In the first case, Chaucer says that the cheating alchemist, having got hold of a dupe, would not give him up till he had plucked him. This he expresses by: "Til he had *terved* him, coude he not blinne."

In the second case, the poet invokes an imprecation on the cheat: "the devel out of his skin Him *terve*!"

It is the old difficulty of a confusion between *n* and *u* (for *v*). The scribe of the Ellesmere MS. did his best; for he actually wrote *terve* with a *v* (not *u*) in l. 1274, that there might be no mistake. In l. 1171 he had written *terued*; but of course this appears as *terned* in the printed text, as the word *terued* was unknown. The excellent Cambridge MS. has, in l. 1171, either *teruede* or *teruede*, the emphatic vowel being *e*. Most other MSS. have *terned* or *turned*.

In such a case the *lectio difficilior* must be considered, the more so because to say that a cheat could not leave off till he had *turned* a man gives no sense. How do you *turn* a man? You may turn him inside out, but merely to turn him gives no appreciable sense. What, then, is to *terve*?

Stratmann has one example, with the supposed sense of "roll," but it means rather, in that place, to roll over and over. Jamieson has *ourtirve*, with two good examples from Wyntoun; it there means to upset, to turn upside down; for it is allied to *topsy-turvy*, on which see the note in the 'Supplement' to my larger etymological dictionary.

The 'Promptorium Parvulorum' has the curious sb. *tirf*, the turning up of a hood or sleeve; also explained by "the *tyrvynge* up on an hoode or sleeve." And Way notes that Palsgrave has: "*Turfe* of a cappe or such like, *rebras*." See *Rebras* in Cotgrave.

I find the very word in the Bremen 'Wörterbuch': "*Tarven, um tarven, up tarven*, den Rand von einem Kleidungsstücke unschlagen, das innerste auswärts kehren"; with an example showing its particular use with respect to sleeves. Hence one sense was to fold back, to roll back the cuff of a sleeve; precisely the action of stripping off skin. Hence "out of his skin him *terve*" means "strip him out of his skin." And the cheat, we are told, stuck to his dupe till he had *terved* him, i.e., till he had turned him inside out. Shall we give up a reading that presents us with these expressive phrases? Surely not.

There is more behind. For the 'Prompt. Parv.' also has: "*Ovyr-tyrvyn, Subverto, evertu*." Here again Way suggests that this is a mere error: for *over-turne*, "notwithstanding that the King's Coll. MS. agrees with the Harl. MS. in the reading *tyrvyn*." How is a difficult word to struggle into admitted existence, if it is to be treated thus? A scribe who merely mistook *n* for *u* or *v* would certainly have written *over-tyrvyn*; he would never have written *y* for *u*. As usual, the manuscripts are right; as any one may see by consulting Jamieson (as said above).

The frequentative verb was *terfien*, A.-S. *tearfian*, to roll over and over; *tearfode* (Hutton MS. *terfede*) answers to the A.V. "wallowed" in Mark ix. 20 (Lat. text *uolutabatur*).

Nor is this all. For I am now able to correct a stupid blunder made by the editor of 'Havelok' (myself, to wit) in l. 603, where the printed text

has *Tirnedn*. Of course *Tirueden* is right; and mark how it brings out the sense. The story tells how a certain mark was found upon Havelok's shoulder as he lay asleep, "als he *tirueden* of his serk," i.e., "as they rolled back his serk or shirt from his throat." This is obviously better than "as they turned off his serk." Besides, the verb to turn cannot be spelt with an *i*; the only possible spellings of it in Middle English are *terne*, *turne*, and *tourne*.

I trust this revived word may be permitted, henceforth, to live. Cf. O.H.G. *zerben*, *zirben*, to turn round; *Zirbelwint*, a whirlwind.

WALTER W. SKEAT.

P.S.—Three more examples already! Of these, Mr. Gollancz supplied one. They are: *tyrue*, flay, misprinted *tyrne* ('Allit. Poems,' B. 630); *tyruen*, misprinted *tyruen* ('Gawain,' 1921); and see 'Wars of Alexander,' 4114.

SALE.

WE continue our account of the sale of the second portion of the library of the Comte de Lignerolles. The *Œuvres* de Louise Labé fetched 3,000 fr. The works of Racine, a copy of the edition of 1679, with the arms of Colbert on the binding, brought 3,500 fr.; another edition, with the portrait of Racine engraved in the seventeenth century, 4,120 fr. The Théâtre de Corneille, with the arms of Madame de Chamillart on the binding, 3,630 fr. La Borde's *Choix de Chansons mises en Musique* (1773), 4,620 fr. A copy of Béranger, with steel engravings after Charlet, Lemud, &c., 5,000 fr. A copy of the *Sentiments* de l'Académie sur la Tragi-comédie du Cid, by Chapelain and Conrart (1638), which had belonged to Richelieu, 5,000 fr. A copy of La Fontaine on *papier d'Hollande*, with the arms of the Duc d'Aumont on the binding, 6,000 fr. A copy of Esther and Athalie, bearing on the binding the arms of the Duc de Montmorency, 6,020 fr.; and Bertaute's *Recueil de Vers amoureux* (1602), 7,450 fr., a copy that belonged to Henri IV.

RARE EDITIONS.

Crouch End, March 19, 1894.

HAD not Mr. C. E. S. Chambers mentioned my name in connexion with a book misnamed 'Rare Editions,' I should not have supposed that his letter in your issue of Saturday last had reference to me. My name is, however, unmistakable, and though the writer has misquoted the title of the work, and frequently drawn his own conclusions from words I never used, still the context of his letter, taken as a whole, leaves no doubt that Mr. Chambers has determined to enjoy himself by making a Roman holiday at (if possible) my expense. The first edition mania has taken such a firm grip of certain specialist book-collectors that they cannot bear to be told what they must in their hearts have begun by this time to suspect, that the prices they pay are generally arbitrary and frequently ruinous, though not, indeed, to the pocket, for these gentlemen have usually plenty of money to part with. Mr. Chambers is evidently a much too sanguine and enthusiastic collector to be convinced of this on general grounds, but he is no doubt open to facts and ready to listen to proof. In the first place I must deny that I have said at all recently that "early editions of Scott are in no demand." This wide inference is not justified by any words I have used lately. In the columns of the *Athenæum* and elsewhere I have repeatedly called attention to the fact that special (very) copies were rapidly increasing in value, and the reason of the omission of Scott from my list was that his works have not, as yet, attained to any settled pecuniary position, and it would have been impossible to assign them one. Without wishing to be egoistical, I may claim that I was the first to call attention to the fact that modern collectors, if consistent, could not

long neglect Scott, whose works in boards, as issued, were at the time selling by auction, with few exceptions, for something like 10s. the three volumes, original editions. This, however, is a controversial point it is not necessary to argue, and I will make Mr. Chambers a present of his conclusions with pleasure. When, however, he says that a set of *Ainsworth's Magazine* sold at the Lawrence sale for 40l., which indeed it did, and insinuates that that sum is about what an average set is worth, I answer, first, that I never denied either assertion or suggestion, and secondly, that if I had done so, it would be an easy matter to prove that the series in question was not an ordinary one, but quite the contrary. It was Ainsworth's own set, perfectly clean and uncut. It may be that a complete series of the twenty-six volumes would be worth 40l. under average conditions, though I doubt it; but the contention cannot be supported, for no other sale is recorded as having taken place for many years. Whatever the truth in this respect may be, it is a mistake to say that I value the first octavo edition of 'The Miser's Daughter' at 1l. 10s. (see p. 10, l. 20, misquoted). Mr. Chambers wishes to know when a copy of 'Windsor Castle' in parts sold for 4l. 4s. I reply on December 8th, 1890, at Sotheby's.

Dickens's "Library of Fiction," or rather the series bearing that name, to which he contributed 'The Tug' at Ramsgate, has been sold by auction on five and not two recent occasions—once for 3l. 10s. (original cloth). 'Sketches by Boz,' 3 vols., first and second series, 1836-7, may or may not be well priced at 9l., for ordinary copies are hardly ever met with. All that have appeared in the auction-room lately have either been very good or very bad. The copy sold in December last for 15l. 15s. was not "medium" at all, but highly exceptional. It was in morocco extra by Zaehnsdorf, with all the advertisements and cloth covers bound up, and uncut. The Mackenzie copy, also alluded to by Mr. Chambers, was bound by Rivière and uncut; it had extra portraits inserted, also an autograph letter from Cruikshank, and a number of extra plates from other editions. The Burnett copy was bound by Zaehnsdorf in accordance with all the collector's stringent rules. Mr. Burnett's copy of the first demy 8vo. edition, 1839 (17l. 15s.), was also a work of art in morocco. A clean and sound copy in the original cloth sold for no more than 6l. in June last. The prices realized at the Mackenzie and Burnett sales are acknowledged on all hands to have been altogether exceptional. In like manner, the 'Memoirs of Grimaldi,' first edition, 1838, original cloth, has sold for 5l. (Sotheby's, May 24th, 1890) and less. A copy of the 'Pic-Nic Papers,' original edition, 3 vols. 1841, sold for 1l. 18s. last year (original cloth); of 'Con Cregan,' 2 vols. first edition, 4l. 7s. 6d. (original cloth); and a copy of 'Paul Goslett's [sic] Confessions,' 1l. 8s. in March. The 1843 edition of 'Jorrocks's Jaunts and Jollities' in cloth has sold for 9l. on two recent occasions, and a copy of the 1854 edition of 'Handley Cross,' 1l. 14s. (original cloth). I mention these prices as having been obtained not for expensively bound copies in the best conceivable condition, but for very fair ones, and also to show that Mr. Chambers's valuations as well as his statements of reputed fact are far from reliable.

Again, the statement that the last copy of 'Pendennis' sold in parts realized 5l. 5s. in 1889 is quite erroneous. The later record is 2l. (April 1st, 1890), 2l. 8s. (December 9th, 1890), 3l. 15s. (October 29th, 1891), and there may be later quotations. Mr. Chambers also wishes to know when 'A Curious Dance round a Curious Tree' sold for 2l. 10s. I say on February 27th, 1889, at Sotheby's (original wrappers), and further that very fair copies have sold for less on other occasions. It seems to me that your correspondent has an exaggerated idea of the

value of books of this kind, and in any case it is not advisable, if he will permit me to say so, to quote booksellers' catalogues as evidence. The dealers have their profit to make, and have doubtless had Mr. Chambers's address for years. Of course, I quite understand the reason of that gentleman's objections. It is a distressing thing to pay a large sum for a book only to be haunted with a suspicion later on that half the amount has vanished into air; but from any view of the case I cannot imagine any one being sufficiently foolish to give 40*l.* for a copy of the first octavo edition of 'Sketches by Boz'; whether in green or brown cloth makes no matter.

The title of the book which has furnished the opportunity for putting me right is 'Early Editions, a Bibliographical Survey of the Works of some Popular Modern Authors.' If I had thought that Leech and Cruikshank were popular authors I should have included them, notwithstanding the qualificative "some." Scores of works illustrated by these artists are described under the names of their authors, which I believe to be the usual and convenient course adopted in similar cases. It was inevitable that a book of this kind should be criticized, especially on the question of prices, even to the length of calling attention to an obvious misprint, 1846-7 instead of 1846-7, in connexion with *Bell's Life*; for if the information given should be followed to any material extent by collectors of works of the kind mentioned, it must have the effect of levelling fictitious and fanciful quotations.

The "first edition" movement is the outcome of what was originally a mere fashionable pastime. Some of the books—though not all by a long way—have much to commend them, being pleasant to look at and instructive to read; but I submit that when bought and sold like slaves they become mere blocks, useless to the owner, and a bad investment from any point of view. How often do we see libraries of one kind or another sold for a half or less of what they cost to form! In some cases the sacrifice is well made, for the books have contributed to the instruction and enjoyment of a lifetime, and so grown poor with age; more respectable even then, I think, in their faded covers, than 'Con Cregan' at a fictitious value of 12*l.* 12*s.* in all its glory to the last.

In 'Early Editions' the prices given are reasonable for average copies of the kind described, and are moreover based on statistics furnished by the open market, which I have more opportunity of studying than Mr. Chambers can possibly have, unless, indeed, he keeps a staff for the purpose of compiling them. When everything is said, however, it is possible that both of us may be right, for it depends upon the point of view from which these matters are looked at; but in any event I object to acknowledge Mr. Chambers's "corrections," though I am bound to accept his criticisms.

J. H. SLATER.

Hertford, March 19, 1894.

In the letter with the above heading in the *Athenæum* of the 17th inst. the writer, no doubt by a slip of the pen, states that 'Guy Fawkes' was published in *Ainsworth's Magazine*. It did appear serially, but in *Bentley's Miscellany*, with illustrations by Geo. Cruikshank, beginning in vol. vii. (1840) and ending in vol. x. (1841).

WM. EDWARD POLLARD.

THE SPRING PUBLISHING SEASON.

MR. T. FISHER UNWIN intends to issue 'Climbing and Exploration in the Karakoram Himalayas,' by Prof. W. M. Conway, illustrated by Mr. A. D. McCormick, 'The Range of the Todi,' by Mr. W. A. B. Coolidge, being the new volume in Conway and Coolidge's 'Climbers' Guides,'—'Among Men and Horses,' by Capt. Hayes, illustrated,—an English translation of 'L'Épopée Mystique

de W. Langland,' by M. Jusserand, revised and enlarged by the author, 'The Revolution and the Empire,' Vol. II., a translation of the memoirs of Chancellor Pasquier by Mr. Roche, 'Lives of Twelve Bad Men: Original Studies of Eminent Scoundrels,' edited by Mr. Thomas Secombe, 'Famous Adventures and Prison Escapes of the Civil War,' edited by Mr. G. W. Cable and others (a volume in the 'Adventure Series'),—in the 'Story of the Nations,' 'Venice,' by Madame Wiel; 'South Africa,' by Mr. George M. Theal; and 'The Crusades,' by Messrs. T. A. Archer and Charles L. Kingsford, 'The Complete Plays of Richard Steele,' edited by Mr. G. A. Aitken, with portraits of Richard Steele and Colley Cibber (being the new volume in the 'Mermaid Series'),—'Brand,' by Henrik Ibsen, a new verse translation by Mr. F. E. Garrett, two volumes of poetry: 'The Chameleon's Dish,' by Mr. Theodore Tilton, and 'Allegretto,'—'Perfect Freedom,' by Dr. Phillips Brooks, with an introduction by the Rev. J. H. Ward,—the following essays: 'Shylock and Others,' by Mr. G. Radford; 'What One Woman Thinks,' by Miss H. H. Cahon, edited by Miss C. M. Westover; 'Nihilism as It Is,' by Stepaniak; and 'Popular Sayings Dissected,' by Mr. W. Smith,—the following fiction: in the 'Pseudonym Library,' 'The Hon. Stanbury, and Others,' by Two; 'The Shen's Pigtail,' by Mr. M—; and 'Young Tom and Sabina,' by Tom Cobbleigh,—in the 'Independent Novel Series,' 'Time and the Player,' by Mr. Louis Hainault,—in the 'New Irish Library,' 'A Parish Providence: a Country Tale,' by Mrs. E. M. Lynch, with an introduction by Sir C. Gavan Duffy,—also 'Drawing-Room Duologues,' by Mr. F. M. Simpson, with illustrations by Mr. M. Greiffenhagen,—'Gossip of the Caribbees: Sketches of Anglo-West Indian Life,' by Mr. W. H. R. Townbridge,—'The Bedouin Girl,' by Mrs. S. J. Higginson,—and 'Miss Mackarell Skye: a Fairy Tale for Young and Old,' by Mr. H. Squance, illustrated by Mr. McCormick.

Messrs. Swan Sonnenschein & Co.'s announcements include, in theology and philosophy: 'Thoughts and Aspirations of the Ages,' edited by Dr. W. C. Coupland,—'The Apology and Acts of Apollonius,' edited, with a preface, introductions, and notes, by Mr. F. C. Conybeare,—'The Nicene Creed Catechetically Explained,' by Mr. H. M. Thomson,—'Our Inheritance in the Old Testament,' sermons by Mr. W. Bellars,—'The Principles of Psychology,' by Mr. G. F. Stout, M.A.,—and in the 'Ethical Library,' a new volume by Mr. Leslie Stephen. In science: the second part of 'A Student's Text-Book of Botany,' by Prof. Vines,—Part I. of a translation of a 'Text-Book of Embryology: Invertebrates,' by Drs. Korschelt and Heider,—a 'Text-Book of Paleontology for Zoological Students,' by Mr. T. T. Groom,—translations of 'The Cell: its Anatomy and Physiology,' by Dr. O. Hertwig; of Prof. Wundt's 'Lectures on Human and Animal Psychology'; and Prof. Warming's 'Handbook of Systematic Botany,'—an 'Introduction to the Study of Zoology,' by Mr. B. Lindsay,—and various volumes of the 'Young Collector Series.' In history: 'Greek Constitutional Antiquities,' by Dr. Gilbert,—'Primitive Civilizations,' by Miss Edith J. Simcox, 2 vols.,—'The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns, 1809 to 1815,' edited by his son, Mr. J. Tomkinson,—and several volumes of the 'Social England Series,' edited by Mr. K. D. Cotes, M.A. (Oxon.), such as 'Chivalry,' by Mr. F. W. Cornish, and 'Universities,' by Prof. A. J. Church. In *belles-lettres*: 'Prose Treatises of Richard Rolle of Hampole,' edited by Dr. Carl Horstmann,—a new issue of 'The Best Books,' by Mr. William Swan Sonnenschein; and also a supplement bringing the work down to the spring of 1894,—'Randolph, Lord de Vere, and other Poems,' by the Rev. James Bownes,—'A Concordance

to the Poetical Works of Milton,' by the late Dr. Bradshaw,—'James Macpherson: a Biography,' by Mr. Bailey Saunders, M.A.,—and a monograph on 'Leigh Hunt,' by Mr. Brimley Johnson. In social economics: 'The Social Side of the Reformation,' by Mr. Belfort Bax,—'Catholic Socialism,' by Dr. Nitti, translated by M. Killea,—'The Progress and Prospects of Political Economy,' by J. K. Ingram,—'The Elements of Socialism,' by Prof. R. T. Ely,—'University Extension,' by Dr. M. E. Sadler,—'Social Studies,' by Prof. Mavor,—'Population and the Social System,' by Dr. Nitti,—and 'The Labour Commission: an Epitome of the Evidence and Report.' In school-books: 'A Comparative Grammar of English and German,' by Victor Henry,—'A Student's Text-Book of Universal History,' by Dr. Emil Reich,—'Progress in Language, with Special Reference to English,' by Prof. Jespersen,—'Friedrich Froebel,' by Dr. Hanschmann, translated by Fanny Franks,—'How Gertrude teaches her Children,' by J. H. Pestalozzi, edited, with an Introduction, Notes, &c., by E. Cooke,—'The Child's Song and Game Book,' by Mr. Keatley Moore,—'Greek Syntax,' by Prof. Sonnenschein,—'First Greek Reader and Writer,' by Dr. Sandys,—'Third German Reader and Writer,' by Dr. G. Fiedler,—and 'Select Readings in French Prose and Verse,' edited by M. V. Oger. In fiction: 'Il Mal Occhio; or, the Evil Eye,' by Miss G. S. Godkin. Also a 'Cyclopædia of Military Science,' by Capt. C. N. Watts.

MR. ROBERT CLARK.

THE unexpected death at Pau on Saturday last, in his sixty-ninth year, of Mr. Robert Clark, the senior partner in the firm of R. & R. Clark, of Edinburgh, will be regretted by a wide circle of friends, and some notice in these columns is due to his remarkable achievements in the typographic art. The son of a solicitor at Montrose, Mr. Clark served his apprenticeship as a printer with the late Mr. Burness, of Edinburgh. He then came up to London, and worked as a journeyman compositor, in the offices first of Messrs. Clowes and then of Messrs. Vitzetelly, for two years, at the completion of which period, in 1846, he returned to Edinburgh and started business on his own account in Hanover Street. Having himself thoroughly mastered every detail of his art, Mr. Clark at once set himself to attain the highest excellence in workmanship. Those who only knew him in later years, when his keen interest in the minutiae of printing was still most striking, can well imagine with what enthusiasm he must as a young man have thrown himself into his work. His most marked characteristic was thoroughness. He was never content with the second-best. Careless or slovenly work was quite intolerable to him, and he never grudged the outlay necessary to preserve that perfect condition of material which is essential to the production of first-class work. And so, too, his judgment and taste were freely and constantly exercised in the choice and arrangement of type, in the questions of measure and proportion, and particularly in the setting of the title-page, which, though the last, is by no means the least point to be considered in the production of a book. It was this ceaseless concern for beauty of form and perfection of workmanship which gradually laid the foundation of his success; and it is for these qualities, mere material success apart, that the name of Robert Clark deserves to be placed alongside those of Baskerville and Foulis, if not those of Aldus and the Stephani.

Editions of Scott's poems, with illustrations by Sir John Gilbert, are named among the earliest works which drew attention to the new firm. These were produced soon after, in 1858, he had moved to larger premises on the west side of Hanover Street; but the first great impetus was given to the business when, on the abolition

of the paper duty, Mr. Clark's uncle, the late Mr. Adam Black, put into his hands the printing of the *Waverley Novels*. This was in 1861, and from that time business in Scotland grew steadily until, about ten years later, some of the leading English publishers, attracted by the uniform excellence of its work, began to employ the Edinburgh firm. This English connexion developed rapidly, and in 1882 Messrs. Clark found it necessary to move from Hanover Street into more extensive premises specially built in Brandon Street, which in the convenience and completeness of their arrangements are probably second to none in the world.

Among the earlier of the many choice books which bear the now famous imprint may be named the first edition of Mr. Whympers's 'Scrambles in the Alps,' and Mr. Clark's own historical account of the 'Royal and Ancient Game of Golf,' the superintendence of a second edition of which was one of its author's main interests in the last year of his life. Later on came the second and third editions of Hamerton's 'Etching and Etchers,' his 'Landscape,' 'Man in Art,' &c.; Guillemin's 'Cruise of the Marchesa'; Pennell's 'Pen Drawing'; Whympers's 'Travels in the Andes,' and the recent reprint of his 'Scrambles'; Caldecott's 'Old Christmas'; Hugh Thomson's 'Vicar of Wakefield,' 'Cranford,' &c., and many other books more or less elaborately illustrated. But it was not only in these books on a large scale that Mr. Clark and the partners whom he thoroughly imbued with his spirit reached a high standard of perfection. Their success has been no less conspicuous in ordinary and straightforward work. To take but one example—it would be hard to find a greater triumph of typographical art than the current edition in one volume of Tennyson's 'Poems.' It was a matter of special pride and interest to Mr. Clark that in the few weeks succeeding Lord Tennyson's death no fewer than twenty-six machines were occupied at one time in printing this and other editions of the poet's works, an event undoubtedly unique in the annals of printing.

The mention of Mr. Clark's book on golf, which has been generally accepted as the standard authority on the game in its historical aspect, recalls one of the most attractive features in his character—his keen delight in every form of manly sport. In golf particularly the thoroughness which distinguished everything he took in hand led to conspicuous success. He was for many years one of the foremost of players, and in 1864 carried off the gold medal at St. Andrews, which was then the most coveted prize open to golfers. He was also an ardent and skilful fisherman.

Of Mr. Clark's personal qualities this is hardly the place to speak; suffice it to say that in the course of a long and successful business career he never failed to win the esteem and regard of those with whom he came in contact, whether publishers, authors, paper-makers, or members of his own calling. His perfect frankness and simplicity, his genial mode of address, his invariable kindness of heart, his racy speech, exercised a charm which few could resist. The impression of his striking and vigorous personality, of the strong handsome face surmounted of late years by a mass of white hair, will not soon be effaced from the memory of his friends.

Literary Gossip.

LORD HOUGHTON, the Lord Lieutenant of Ireland, will be proposed at the next annual meeting of the Royal Literary Fund as President of the corporation, in succession to the late Earl of Derby.

A FURTHER volume of Mr. Noel Sainsbury's 'Calendar of Colonial State Papers, America and West Indies,' is ready in the

press, and will be issued in a few days. It will cover the eventful years 1675-6, but a large portion of the 'Calendar' is devoted to the *addenda* since 1574, which have been collected during the last ten years from various sources. These additions will render the official calendar "as complete as possible," and some interesting particulars of nearly all the famous explorers of the Elizabethan period will be found here. These supplementary papers also include valuable references to the early history of Virginia, extracted from the Foreign Office correspondence. The Colonial Papers of the years 1675-6 contain full particulars of Bacon's rebellion and the Indian and negro risings of those years. They also comprise some interesting memorials of Locke.

GEORGE EGERTON, whose acquaintance with Scandinavian literature is indicated in 'Keynotes,' has in hand a translation of Herr Ola Haussøn's 'Tolke og Seere,' a volume of critical essays, which will appear under the title of 'Interpreters and Seers.' George Egerton is engaged also on a vocabulary of fishing terms in four languages.

THERE appears to be a feeling amongst the graduates of London University that the report of the Gresham Commission somewhat cavalierly dismisses or ignores the schemes submitted to it by the University for an immediate organization of seven teaching faculties. The Annual Committee of Convocation is now considering the recommendations of the Commission, and will report to an extraordinary meeting of Convocation, which has been summoned upon requisition for the 10th of April, a month in advance of the regular meeting.

MESSRS. BLACKWOOD & SONS will publish early in April a new volume by Miss Beatrice Harraden, entitled 'In Varying Moods.' The book will be uniform in size and price with 'Ships that Pass in the Night,' by the same author. Miss Harraden will contribute a short story to *Blackwood* for April, entitled 'A Bird of Passage.' The same number will contain an account, by one who was present, of Emerson's meeting with De Quincey at Edinburgh in the beginning of 1848; 'Rabelais at Home,' by R. E. P., presumably the new editor of the *Quarterly*; and 'Trouting Tattle,' by Sir Herbert Maxwell.

MESSRS. METHUEN will bring out soon Prof. Petrie's 'History of Egypt, from the Earliest Times to the Hyksos.' It is the first instalment of a history of Egypt in six volumes, intended both for students and for general reading and reference. In the earlier periods every trace of the various kings will be noticed, and all historical questions will be fully discussed. The special features will be that the illustrations will be largely photographic, or from facsimile drawings, and, so far as practicable, of new material not yet published; that references will be given to the source of each statement and monument, thus affording a key to the literature of the subject; and that lists are supplied of all the known monuments of each king. The second volume will cover the eighteenth to the twentieth dynasty; the third the twenty-first to the thirtieth dynasty; the fourth will be devoted to the Ptolemaic rule; the fifth

to Roman rule; and the sixth to Mohammedan rule. This last will be written by Mr. Stanley Lane-Poole.

THE question of obliterating the betting matter in the newspapers in use at free libraries seems to be constantly cropping up. The subject has just been discussed by the town councillors of Southport, when, by twenty-seven votes to four, the proposed obliteration was negatived.

MR. ALMACK writes that he is preparing a paper on the editions of the 'Icon Basilike,' and will be grateful for information:

"Any copies kindly lent may be addressed to me, care of Edward L. Scott, Esq., Keeper of the Manuscript Department, British Museum. Any particulars relating to William Dugard and Richard Royston will be of great interest; also anything relating to the Rev. Edward Simmons, John Grisman, Thomas Milbourn, Roger Norton, and — Oudart."

A NEW edition of Mr. Coventry Patmore's collected poems will be issued early in April.

MR. PETER TERRY writes:—

"I knew a good deal of the father of Mr. W. H. Smith, and just remember seeing once or twice his brother when they were in partnership in Duke Street. He never appeared an energetic man, and his was altogether unlike the unrestful manner of the other. I recollect, too, the shop in St. Clement's Churchyard where travelling bags and stationery were exhibited—the newspaper department was then at the back of the shop. Often I have seen the old man hurrying along the street as if his life depended on his obtaining some object. One day I was at the *Standard* office when the paper was sevenpence, and a very small size too. It was then published in Bridge Street, Blackfriars, and Mr. Charles Baldwin was proprietor. Mr. Smith came down in an angry state because his man had not arrived with the papers, and addressing Mr. Fisher, the publisher, he asked why his man 'had not been supplied—I must see Mr. Baldwin.' Mr. Baldwin was in an adjoining room, and came out, telling the publisher to let Mr. Smith have his papers as soon as possible. In a few minutes this was done, and Mr. Smith himself took them under his arm (about four quires) and marched off. The machinery for printing was then not adequate to meet the demand, and only the *Times* was printed by steam. The elder Mr. Smith was the origin of a monopoly which did not please at all other newspaper agents—he would be served first. On one occasion a publisher of a weekly newspaper had departed from this rule, and finding his man waiting his turn, he told the publisher he should send other papers instead, and actually cancelled his order and carried out his threat. The late Mr. W. H. Smith told a friend of mine that 'he could manage the business, but he could not manage his father.' I always found Mr. W. H. Smith an agreeable, genial man, and have had frequent opportunities of seeing him on business matters. It is something about fifty years ago that he told me of a heavy loss he had sustained from a house at Eden Quay, Dublin, of 3,000*l.* through the insolvency of the firm. He had supplied them for only a few years, and in consequence of this loss went to Ireland and made arrangements to take over the concern, which he carried on some time, but I believe that it is now in other hands. Mr. W. H. Smith showed considerable interest in the prosperity of the News-vendors' Benevolent Institution, and in a practical way helped to increase its funds. The latter years of his life he worked too hard in Parliament. From a letter he sent me in September, 1890, from abroad, I make this extract: 'I am endeavouring to shake off at sea the effects of the parliamentary session, and have every hope fresh air and rest will

thoroughly reinvigorate me. I am almost inclined to envy you your leisure."

"I was interested in noticing on p. 82 of the first volume of the biography how the firm acted on receiving a command to supply newspapers to the Royal family. The *Observer* (a Sunday paper) was one of the papers required; they could not supply that, as no business was done by them on that day, being contrary to their rules. This reminds me of a circumstance that occurred when the father of Mr. W. H. Smith formed one of a committee who met in Fleet Street, and drew up a memorial addressed to the proprietors of several Sunday journals, to try to influence them to cease the publishing on that day, and bring out an edition on the Saturday instead. A request was made to have an interview with the proprietors. Some responded, and were willing to fall in with our views, provided that one paper, which had then a large circulation, agreed to our proposal. This was the *Dispatch*, then the property of Alderman Harmer, and one of the chief writers, under the name of 'Caustic,' was the editor. In response to our appeal, the proprietors appointed a day for an interview, but prior to this an article appeared in the paper abusing the committee in a style most disgraceful. I remember the old man meeting the committee, pointing out the language used, and saying, 'What is the use of going before men who already condemn our movement before our reasons are given for desiring the alteration? We will not go'; and the deputation did not meet them."

The newsagents have of late been bestirring themselves with a view to put down Sunday trading; but we fancy too many people desire to buy a paper on Sunday to make the suppression of their sale possible. *Lloyd's*, for instance, has been increasing of late, it is understood, its already huge circulation, and it is not impossible it may before long reach the enormous figure of a million of copies a week. The majority of these are bought on Sunday, and how are the news-vendors to stop a trade like this? The publishing of newspapers on Good Friday and Christmas Day the agents may be able to prevent if they set the right way to work; but the Sunday paper has outgrown them.

A SOMEWHAT notable contribution to Yorkshire literature is announced for publication, by subscription, during the present month. It is entitled 'From Edenvale to the Plains of York,' and will form a quarto volume containing about two hundred illustrations. Mr. Edmund Bogg, of Leeds, author of 'A Thousand Miles in Wharfedale,' is the writer and publisher.

MR. W. J. HARVEY, the editor of 'Alumni Cantab,' has now ready for the press his 'Bibliography of Privately-printed Books,' for which he has been collecting materials during many years.

FATHER POPE, of the Birmingham Oratory, is preparing for reissue in English the life of St. Philip Neri written in Italian by Cardinal Capececiattro. By the publication of this translation in two volumes the English sons of St. Philip will celebrate the fourth centenary of their founder's death.

MESSRS. THURNAM & SONS, of Carlisle, are publishing, under the auspices of the Cumberland and Westmorland Antiquarian and Archaeological Society, the 'Royal Charters of Carlisle.' Mr. Chancellor Ferguson is the editor.

MR. GEORGE RADFORD, who will be remembered for his association with 'Obiter

Dicta,' will publish a volume of essays with Mr. T. Fisher Unwin under the title of 'Shylock and Others.' The "Others" are 'Robin Hood,' 'The Sources of "Hamlet,"' 'Hamlet's Madness,' 'Johnson's "Irene,"' 'Pantisocracy,' 'Socrates on Politics,' and 'King Arthur.'

STRICKER's poem 'Artus von Blumen-thal,' which is the only German Arthurian work not yet published, will shortly be included in the series "Germanistische Studien," to be edited henceforth by Prof. F. Vogt, of Breslau. Some extracts from the Middle High German epic, in which the warlike element is paramount, were given as far back as 1857 by Prof. Bartsch in his edition of Stricker's 'Charles the Great.' Dr. G. Rosenhagen will now edit the poem in its complete form.

FRIEDRICH BODENSTEDT's monument is to be unveiled at Wiesbaden on April 22nd, being the seventy-fifth anniversary of his birth.

MESSRS. MASKELYNE write to us that we are mistaken in supposing that their type-writer could be sold for ten guineas. They say that the raw material of each machine as delivered at their works costs 2*l.*, and the "type actuating" portion of the machine, in fact, consists of thirty-two little instruments, each of which is complete in itself, and, if sold separately for 5*s.*, would be considered a marvel of cheapness. There are, therefore, only 10*s.* left to pay for the greater portion of the machine and the final adjustments.

THE Parliamentary Papers of the week include University of Aberdeen, Report as to Statistics (2*d.*); Charities, County of London, Return showing Charities applicable exclusively within any Parish, &c., the Trustees of which have omitted to send in Accounts (1*d.*); and Thirty-ninth Annual Report on the Births, Deaths, and Marriages in Scotland in 1893, together with the Annual Report on Vaccination (6*d.*).

SCIENCE

The Partridge: Natural History, by the Rev. H. A. Macpherson; *Shooting*, by A. J. Stuart-Wortley; *Cookery*, by George Saintsbury. (Longmans & Co.)

THIS first instalment of the new "Fur and Feather Series," edited by Mr. A. E. T. Watson, of "Badminton Library" repute, is a handy, well-printed volume, and has the additional merit of being illustrated by three artists of standing—Messrs. Thorburn, Charles Whympere, and the author of the second section. Seven chapters are devoted to the natural history of our familiar grey partridge at home and abroad, the introduced "red-leg," or "Frenchman," being accorded only a passing reference, though Mr. Saintsbury has something to say later, from a gastronomic point of view. On the whole, Mr. Macpherson has done his work well, though some of his "gold" is beaten out to the extreme of thinness, owing, perhaps, to the exigencies of his editor. We are glad to see that sound views are held respecting the migration of partridges, and that their supposed flights across twenty miles of sea from France—to say nothing of Belgium—are considered as "not

proven"; though it is admitted that rivers, and even estuaries, are no barriers during the partial movements which take place in our islands. In Northern Germany large migrations are of almost annual occurrence, the birds being smaller and grayer in colour than the residents, and being in packs, they are excessively wild; these are well known as *Zughühner*, and are supposed to be driven from the Baltic provinces and Russia by cold and scarcity of food. Added to these disadvantages, partridges have a scourge in the north of Europe in the shape of the goshawk, a species which is now a rare visitor to the British islands, and was probably not numerous at any time; but before the general destruction of birds of prey in the present century the hen-harrier must have taken severe toll of young birds, for, although one of the "ignoble" hawks, this—especially the female—is a much more dashing species than most of its congeners. Not many years ago we watched one of these making swoop after swoop at a brood of "cheepers" retreating to cover, protected by the two parents, which boldly faced the assailant, leaping up occasionally like game-cocks. "Hen-driver" Izaak Walton styled this hawk, and we are by no means certain that "hen" in this sense is not derived from the Teutonic *huhn*, and originally referred to the partridge rather than the domestic fowl; but that is contentious matter. Mr. Macpherson has taken up with the word *lush*, an abbreviation of "lush-ious," applied to herbage on one solitary occasion—and for metrical reasons—by Shakspeare, and lately adopted by writers of the new school for milkmaids and other buxom creatures, to prove conversely, we suppose, that "all flesh is grass."

It might be thought that after the volume on 'Shooting' in the "Badminton" series, followed by Sir Ralph Payne-Gallwey's 'Letters,' little could be left for Mr. Stuart-Wortley to say on the subject of sport; nevertheless he has succeeded in producing more than 130 pages of instructive as well as amusing matter. The strong feature of his contribution—and the one which should be laid to heart by every game-preserver—is his insistence upon the necessity of cultivating harmonious relations with those persons who live upon and draw their living from the soil. Again and again owners are reminded that these, "if not allowed to participate in some way in the benefits derived from a stock of game, will be liable to view its existence with a more or less hostile envy"; and that "the pleasure and profits from sport should be as much as possible shared by those living on and around a game estate." If this golden rule were followed, there should be no want of sympathy between owner and tenant, for partridges are not enemies, but friends, to the farmer—feeding, as they do, largely on insects and grass seeds, while the grain which they consume in harvest-time is merely that which has fallen and would otherwise be wasted. Incidentally Mr. Stuart-Wortley observes that hares "should never be allowed to disturb friendly relations with good farmers, nor to interfere with the interests of the partridge." He contends that, with proper care and attention, the number of the latter might be

greatly increased, wherever light and well-drained soil, good water, a bracing climate, and natural nesting-ground are to be found; but to take full advantage of these favourable conditions the modern keeper must devote to the partridge some of the attention he now gives almost exclusively to the pheasant. It was through careful management alone that in 1887 The Grange, Hampshire, beat the record with 4,109 partridges to seven guns on October 18th to 21st inclusive, surpassing the best for Holkham, or any other estate in the famed Eastern Counties. It is almost superfluous to add that these heavy bags are made by "driving," and that the man who can hit driven partridges can hit anything. The details respecting this form of sport are excellent; and so are the remarks upon land as the greatest of luxuries, coupled with the fact that some of the shrewdest men of the present day have been investing largely in it during the late period of depression.

In dealing with the observations upon cookery, by Mr. Saintsbury, we praise ourselves, rather than such a passed-master of the art, by saying "ditto" to his axiom that "in the case of all game-birds, but especially in those which have the most distinct character and taste, the simplest cookery is the best." The counsel of perfection is that if partridges are young, properly hung, and properly cooked, the more utterly "simple of themselves" they are kept, the better. But man desires variety, and seeks after a new thing, for, as Darwin said, "folly is the habit of mind that never tries an experiment"; therefore Mr. Saintsbury teaches us all the lawful, and not absolutely barbaric, changes that may be rung in the cookery of our delicious brown bird. As for the red-leg, we have eaten him under all possible conditions in France and Spain, after he has been feeding upon small white snails, grapes, and other things which are supposed to enhance his flavour, and we agree with Mr. Saintsbury that Madame Emilie Lebour-Faussett was not justified in attributing to insular prejudice our preference for the grey bird. Still, *perdreux aux choux* or *chartrouse* of partridge is an excellent dish, though the bacon and the sausage should only be included in the case of old, dry birds, or under the bracing conditions of exercise and a healthy appetite. Suffice it to add that in this able treatise Mr. Saintsbury provides a number of positive receipts, as well as collateral hints which ought to be sufficient to enable any one of moderate culinary skill to arrange partridge every day throughout the season without once duplicating the dish.

MR. W. PENGELLY, F.R.S.

SCIENCE in the west of England has rarely had, during the last half century, a more enthusiastic advocate than Mr. William Pengelly. His birthplace was the village of East Looe, in Cornwall; but he was identified, by virtue of long residence, with Torquay and its neighbourhood. Such leisure as he could spare from a busy life was devoted to the study of geology and prehistoric archaeology, and in both these departments of knowledge he made a decided mark. One of his notable researches was a study of the lignite deposits of Bovey Tracey, the fossils of which were examined by the late Dr. Oswald Heer, of Zurich; and

though doubt has been thrown upon some of Heer's work, the monograph which they jointly produced remains a volume of much value. But Mr. Pengelly is best known popularly as the explorer of Kent's Cavern. Although the exploration was nominally carried on by a committee of the British Association, Mr. Pengelly was always the leading spirit and the active worker; and it was to his pen that the Association owed a long series of annual reports. Gifted with remarkable fluency, vivacity, and humour, he was naturally a popular speaker, whose addresses were always a welcome feature at the meetings. His energy has left many enduring local results, for it was mainly due to his initiative that Torquay founded its Natural History Society and Devonshire its Association for the Advancement of Science, Literature, and Art.

Mr. Pengelly was born on January 12th, 1812, and at the time of his death, which occurred on the 16th inst., he had consequently reached the ripe age of eighty-two.

SOCIETIES.

ROYAL.—March 15.—Right Hon. Lord Kelvin, President, in the chair.—The following papers were read: 'Experimental Investigation on the Effective Temperature of the Sun,' Messrs. W. E. Wilson and P. L. Gray; 'The Thermal Radiation from Sunspots: Preliminary Notes of Observations made at Daramona, Strete, co. Westmeath, 1893,' by Mr. W. E. Wilson; 'On the Liquefaction of Silver-copper Alloys,' by Mr. E. Matthey; 'Experiments on a Fundamental Question in Electro-Optics: Reduction of Relative Retardations to Absolute,' by Dr. Kerr; 'A Contribution to the Study of Descending Degenerations in the Brain and Spinal Cord, and of the Seat of Origin and Paths of Conduction of the Fits in Absinthe Epilepsy,' by Mr. R. Boyce; 'On the Influence of Carbonic Acid and Oxygen upon the Coagulability of the Blood *in vivo*,' by Prof. A. E. Wright; 'On the Disappearance of the Leucocytes from the Blood, after Injection of Peptone,' by Surgeon-Capt. D. Bruce; 'A Research into the Elasticity of the Living Brain and the Conditions governing the Recovery of the Brain after Compression for Short Periods,' by Dr. A. G. Levy; and 'On the Effects produced on the Circulation and Respiration by Gunshot Injuries of the Cerebral Hemispheres,' by Dr. Kramer and Prof. Horsley.

NUMISMATIC.—March 15.—Mr. A. E. Copp, Treasurer, in the chair.—Messrs. F. W. P. Britton, W. de Bracy Herbert, A. B. Triggs, and S. Spink were elected Members.—Lord Grantley exhibited a copper denarius of Fausta, wife of Constantine the Great, struck in London, also several base denarii of the Emperor Probus, from the Reichenstein "find." The latter were in very fine condition and still preserved their original coating of silver.—Mr. Prevost exhibited a medal of the London and Birmingham Railway, struck on its completion in 1838, and another commemorating the opening, in 1835, of the first railway in France, that between Paris and St. Germain.—Mr. A. E. Packe read a paper 'On the Coinage as affected by the Administration of Henry II.,' in which he gave extracts from the 'Dialogus de Scaccario' respecting the suppression of the currency of foreign coins in England and the provisions for a coinage of uniform type, early in that reign. After describing the state of the coinage at the beginning of the reign of Henry II., the author proceeded to discuss the status of the moneymen of that time and the regulations respecting their appointment.—Mr. L. A. Lawrence read a paper on a rare penny of Stephen and its relation to the so-called "Henry of Northumberland sterling." From the evidence afforded by this coin of Stephen, which is of the same type as those usually assigned to Henry of Northumberland, Mr. Lawrence questioned the correctness of the attribution of the latter pieces, and proposed to ascribe them instead to Henry, Count of Anjou and Duke of Normandy, afterwards Henry II. of England.

ENTOMOLOGICAL.—March 14.—Col. C. Swinhoe, V.P., in the chair.—Messrs. W. Bateson, H. Caracolo, and G. C. Dudgeon, and the Rev. F. E. Lowe were elected Fellows.—Dr. D. Sharp exhibited a collection of white ants (Termites), formed by Mr. G. D. Haviland in Singapore, which comprised about twelve species, of most of which the various forms were obtained. He said that Prof. Grassi had recently made observations on the European species, and had brought to light some important particulars; and also that, in the discussion that

had recently been carried on between Mr. Herbert Spencer and Prof. Weismann, the former had stated that in his opinion the different forms of social insects were produced by nutrition. Prof. Grassi's observations showed this view to be correct, and the specimens now exhibited confirmed one of the most important points in his observations. Dr. Sharp also stated that Mr. Haviland found in one nest eleven neotenic queens—that is to say, individuals having the appearance of the queen in some respects, while in others they are still immature; these neotenic queens were accompanied by kings in a corresponding state.—Mr. Haviland gave an account of the structure of some of the nests, and stated that two of the species of white ants exhibited certainly grow fungus for their use, as described by Smeathman, years ago, in the *Philosophical Transactions*.—Mr. H. Goss remarked that the fact that the different forms of social insects were produced by nutrition was known to Virgil, who referred to it, and to the subject of parthenogenesis in bees, in the 'Georgics,' book iv.—Mr. McLachlan, Col. Swinhoe, Mr. Champion, Mr. Jenner-Weir, and Dr. Sharp continued the discussion.—Mr. O. E. Janson exhibited specimens of *Dicranoccephalus adamsi*, Pascoe, from Sze-chuen, Western China, and *D. dabryi*, Auz., recently received from the neighbourhood of Moupin, in the same district. He observed that, although the latter had been quoted by Lucas, Bates, and others, as a synonym of *adamsi*, the two species were perfectly distinct; the females of both were unknown to the authors when describing them, and presented a remarkable difference.—Mr. C. O. Waterhouse exhibited, for Mr. E. A. Waterhouse, a specimen of *Cobias edusa* closely resembling *C. erate*, a continental species, taken on Wimbledon Common; a varied series of *Chrysophanus phleas*, from Barnes Common; and a series of *Lycena arion*, from Cornwall.—The Rev. Canon Fowler read a paper entitled 'Some New Species of Membracidae.'—Mr. F. Merrifield read a paper entitled 'Temperature Experiments in 1893 on several Species of Vanessa and other Lepidoptera.' He said that the results tended to confirm Dr. Dixey's conclusions as to the origin of the wing-markings in the Nymphalidae, and brought out many ancestral features. There was much difference in sensitiveness between the seasonal broods of the same species, even in *V. calbum*, although both broods of that species passed the pupal state in the warmer part of the year.—Dr. Dixey read a paper entitled 'On Mr. Merrifield's Experiments in Temperature-Variation as bearing on Theories of Heredity,' which was supplemental to the previous paper.—Col. Swinhoe, Mr. Hampson, Mr. Jenner-Weir, Mr. Merrifield, and Dr. Dixey took part in the discussion which ensued.

HISTORICAL.—March 15.—Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Messrs. F. Curzon, W. F. Drew, and W. Wren.—A paper was read by Mr. E. Powell 'On Suffolk and the Villains' Insurrection,' based on the author's recent researches in the Public Record Office, the results of which will be published in the next volume of the Society's *Transactions*.—Mr. I. S. Leadam took part in the discussion which followed.

ARISTOTELIAN.—March 5.—Mr. S. H. Hodgson, President, in the chair.—Mr. G. F. Stout read a paper 'On the Process of Attention.'

March 19.—The President in the chair.—Papers on the subject 'The Relation of Language to Thought' were read by Miss E. E. C. Jones, and Messrs. J. S. Mann and G. F. Stout.

HUGUENOT.—March 14.—Sir H. W. Peek, Bart., V.P., in the chair.—The Rev. R. R. Mangin, Mr. T. P. Lefanu, Mr. J. T. W. Perowne, and Mrs. E. Burbury were elected Fellows.—A paper was read by Mr. J. W. de Grave 'On the Registers of the Wallon Church at Southampton and the Churches of the Channel Islands.'

MEETINGS FOR THE ENSUING WEEK.

Tues. Horticultural, 1.—Rare Trees and Shrubs in Arnold Arboretum.
Wed. Entomological, 8.
Thurs. Electrical Engineers, 8.—Continued Discussion on 'Parallel Working through Long Lines'; 'A Universal Shunt Box for Galvanometers'; 'Transparent Conducting Screens for Electric and other Apparatus'; and 'An Atlantic Station Voltmeter'.
Prof. W. E. Ayrton and Mr. T. Mather; 'The Best Resistance for the Receiving Instrument with a Leaky Telegraph Line'.
Prof. W. E. Ayrton and Mr. C. S. Whitehead.
Fri. London Amateur Scientific, 7.—'Ascent of Water in Trees'; 'Mr. L. A. Huddle'; 'Occurrence of Gold in Eruptive Rocks from South Africa'; 'Mr. G. Holbrook'; 'Facts about Parasitism and Kindred Phenomena in Plants'; 'Mr. J. Reeves'.
Sat. Botanic, 8.—Election of Fellows.

Science Gossip.

THE first annual soirée of the Royal Society (for gentlemen) is announced for Wednesday, May 2nd.

Two more small planets (probably raising the whole number known to 391) were discovered by M. Charlois at Nice, on the 7th and 8th inst. respectively.

It is stated in the current number of the *Observatory* that Sir Henry Thompson, the eminent surgeon, has offered the magnificent sum of 5,000*l.* to the nation, through the Astronomer Royal, for the purchase of a new telescope for the Greenwich Observatory. It is to be 26 in. in aperture, and to be expressly designed for photographic purposes.

WE note with pleasure the appearance of the first number of the *Oriente*, a quarterly review devoted to Eastern topics, edited by the professors of the Royal Oriental Institute in Naples, and published in Rome. The opening number contains a short article by Signor L. Nocentini on the ancient intercourse between China and the nations of the West, a note by Signor Tagliabue on child-marriage in India, and a critical examination of the Babi religious movement in Persia by Signor Luigi Bonelli. There is also a goodly budget of minor articles and miscellaneous notes. We echo the hope of its conductors that the support vouchsafed to it may enable the new periodical to appear at monthly instead of quarterly intervals.

FINE ARTS

A Pictorial and Descriptive Record of the Origin and Development of Arms and Armour. By Edwin J. Brett. (Sampson Low & Co.)

THE student who takes up this sumptuously bound volume in the hope of learning something about arms and armour will, we fear, be disappointed. If glazed paper, gilt edges, and "ecclesiastical" red borders constitute a great work, then Mr. Brett's book may be so called; but the letterpress and illustrations, at any rate of the first part of the volume, fall far short of such elaborate accompaniments.

Apart from a brief preface and a table of contents, the work is divided into two parts: (1) an introduction of 120 pages; and (2) a series of 133 plates, with accompanying descriptions, of which "Plate 1 to plate 130, containing 1,000 engravings," a red silk marker informs us in letters of gold, "represent Mr. Edwin J. Brett's Private Collection of Ancient Arms and Armour."

It is somewhat difficult to understand how such an introduction can have been written by the owner of what is admitted by experts to be an exceedingly fine collection of arms and armour. It is divided into five sections: (1) a preliminary note on the introduction of armour and of chain-mail in particular; (2) a discourse on "The Chivalry of the Middle Ages"; (3) a collection of "Anecdotes of Chivalry"; (4) on tournaments; and (5) a description of "Ancient Arms and Armour used in War and Tournaments." The first four sections occupy 61 pages, and might, from their sketchy nature, have been written for the edification of schoolboys and other young persons, who would no doubt have been much interested in the puerile collection of "Anecdotes of Chivalry." In the fifth section Mr. Brett has missed a golden opportunity. He might have given us a really trustworthy essay on arms and armour, embodying the results of such workers as Way, Planché, Burges, the Baron de Cosson, and Lord Dillon, who have added so much to our knowledge since

the days of Meyrick and Hewitt. But with the exception of a disparaging reference to Grose, not even a hint is vouchsafed us that any one has written on arms and armour before Mr. Brett. Such masterly essays as the 'Catalogue of the Exhibition of Ancient Helmets,' &c., published by the Royal Archaeological Institute, the Baron de Cosson's papers on 'Gauntlets' and 'English Military Effigies' in the *Archæological Journal*, and Lord Dillon's papers in *Archæologia* and elsewhere, are passed by unnoticed; and the whole history of ancient arms and armour, including a brief notice of the principal pieces of each class, is compressed into some sixty well-lead pages, interspersed with large initial letters, a variety of illustrations, and a few anecdotes. This very superficial account betrays a curious want of knowledge of, and contempt for, the earlier arms and types of armour that are not represented in Mr. Brett's own collection. This may, perhaps, be explained by his own statement at the beginning of the section that "the arts, so far as sculpture and painting were concerned, were in the Middle Ages often at so low an ebb that it is extremely difficult to say with any degree of certainty what were the materials or the nature of the defences intended to be represented." As we gather from subsequent references that Mr. Brett's "Middle Ages" include at least the eleventh, twelfth, thirteenth, fourteenth, and fifteenth centuries, we are not surprised that he has so little to say about those periods for which effigies and pictures are the chief authorities.

The illustrations in the introduction are upon a level with the quality of the letterpress. The travesty of William Longespée's beautiful effigy shows him in a steel cap instead of a covering of mail, and one of the Temple effigies (here assigned to Robert, Earl of Essex, though shown with the arms of William the Marshal on his shield) is similarly altered. The four figures from the Temple Church on the opposite page are beneath notice, as is the representation of the Black Prince's tomb and effigy.

We notice that while Mr. Brett thinks it quite unnecessary to refer in any way to Hewitt's valuable work, he does not scruple to reproduce, by tracings or sketches, and in every case without acknowledgment, such of Hewitt's illustrations as he thinks useful. Amongst these are the modes of delineating garments and mail, &c. (placed upside down), and the representation of banded mail on p. 63; also a figure on p. 65, five on p. 66, five more on p. 70, one (fig. 33) on p. 75, and two on p. 82. The Black Prince's jupon on p. 75 and the Talbot effigy on p. 35 are copied from Stothard, also without acknowledgment; and Lord Berkeley's camail and mermaid collar (described as a standard of mail!), on p. 89, from Hollis.

From this trivial introduction we turn to the series of plates illustrating Mr. Brett's own collection. In addition to a complete equipment for man and horse, there are here figured thirty-one complete suits or demi-suits, besides about ten partly complete and various odd pieces of body armour, and an extensive series of shields, helms, chaufriens, swords, daggers, and other weapons of all dates and shapes.

The most important feature in the collection is the early sixteenth century set of harness for man and horse, which Mr. Brett describes as perfect in all its details. The sword, however, looks later. Of the suits and demi-suits Mr. Brett possesses no examples earlier than about 1510, and about two-thirds of them belong to the first half of the sixteenth century, the remainder being Elizabethan and early seventeenth century. The helms, with one exception, are all of the Tudor and Stuart periods, and furnish a good series of examples of the principal varieties. The exception is one of the rare tilting helms of the fourteenth century, not unlike that over the Black Prince's tomb at Canterbury, but its genuineness may be open to question.

The swords are chiefly Italian and Spanish rapiers, most of them having beautifully wrought hilts. The collection also includes a number of German and Swiss two-handed examples, and an early sword which its owner claims to be of the end of the eleventh century. It appears rather to belong to the middle of the fourteenth.

The plates themselves are fairly satisfactory, but in several of the drawings of the suits the details of the helmets, which are shown on a larger scale, do not correspond with those given in the complete figure. These remarks especially apply to the perforations of the visors in plates 8, 9, 18, 21, 25, and 37. Such differences may be considered trifles, but they tend to diminish one's confidence in the accuracy and value of the plates. The accompanying letterpress briefly describes the salient features of the objects represented in the plates.

The book concludes with an index, which, so far as we have tested it, appears to be far from perfect. The Londesborough Collection is mentioned at least seven times in the work, but not once in the index; which also omits all reference to the Mgowo Collection. The omission also extends to names of persons, such as Sir Coutts Lindsay, Sir Seymour Fitzgerald, and Count Gayeski.

THE "Many Illustrations after J. C. Hook, R.A., H. Moore, R.A., Colin Hunter, A.R.A., Hamilton Macallum and other Artists" are presumably the *raison d'être* of *The British Seas: Picturesque Notes*, by W. Clark Russell and other writers (Seeley & Co.). Most of the pictures are good, some are charming, and the reproduction is generally more than respectable. Some of Mr. Pennell's little bits of coast come out very well; the finer pictures by Henry Moore and Turner show to less advantage. As to the letterpress, about two-thirds of it is by Mr. Russell, and is marked by that florid word-painting which distinguishes and—for a reader of sober taste—spoils so much that Mr. Russell has written. Such a sentence, for instance, as—"The dim land of France hovering in a cerulean mirage above the snow-like gleam at the extremity of the horizon, gives a startling significance to the majestic natural walls of Dover"—is perilously apt to remind the reader of Antonio's question, "Is that anything now?" and with that, of Bassanio's answer.

ASSYRIAN ANTIQUITIES.

53, Palace Gardens Terrace, Kensington, W.,
March 19, 1894.

WITH reference to the letter of Mr. Francis E. Whelan which appeared in your impression of the 17th inst., I think it would have been more to the point if your correspondent had

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induced the Trustees of the British Museum to properly inquire into the conduct of their employees, past and present, in regard to the Oriental archaeological researches, and into the circumstances which led to the existence of Assyrian and Babylonian antiquities in England, the continent of Europe, and America, whether in public institutions or private houses.

Perhaps your correspondent is not aware that formerly, after certain collections were acquired for the British Museum, duplicate and triplicate copies of certain sculptures and fragments of dilapidated bas-reliefs, which were not considered worth the expense of transporting, were abandoned, and it was left to the owners of the sites to do what they liked with them. From time immemorial the owners of the land were in the habit of digging for alabaster and marble slabs to burn for lime, and had I not managed to save the pieces which were not quite destroyed by the fire, they would have met with the same fate.

As for the reason that every piece or fragment of dilapidated sculpture was not acquired for the Museum, it was the business of the Trustees, and not mine, that only certain selections were made from Sir Henry Layard's and my discoveries.

I may here mention that I myself made no selections whatever. H. RASSAM.

NOTES FROM ITALY.

The chief interest and expectation of Tuscan archaeologists and of all Etruscologists in Italy are turned to the ever increasingly intricate question of Vetulonia. The solution of the old difficulties, which it was supposed had been at length afforded by the researches of which I spoke in a former letter—researches which resulted in the belief of the discovery of a new Vetulonia—seems now to be further off than ever. The identification of the new city and of its necropolises has been sharply contested by Prof. Gamurrini, and now a commission composed of many Italian archaeologists, to whom is added a competent geologist (Prof. Taramelli of Pavia), has been appointed by the Government for the purpose of visiting the site and making a fresh examination in order to determine the topographical bearing of the recent discoveries. Until these fresh deliberations are completed we must, then, hold our judgment in suspense.

The researches that have now been going on for several years in Eastern Sicily at Syracuse and in the neighbourhood still yield a rich harvest of results important for the history of art and for that of the Sicilian and Greek populations once settled in that district. In the large Greek necropolis called Del Fusco Dr. Orsi at the beginning of last summer resumed his excavations for a short period, directing them to a piece of land teeming with remains of tombs and burials. The tombs, all belonging to the Greek archaic epoch, were made, some by scooping out the rock, others by tiles joined together, while others again consisted of large vases or ossuaries. The grave goods discovered in this campaign, although not great in number, are remarkable, however, for their quality. Some of the vases are exceptionally fine, amongst them being a splendid large and uninjured proto-Corinthian *alpe*, adorned with friezes of animals. Some of the large ossuaries are of the form of *stamnoi* of geometric style, resembling the dipylon. Of importance amongst other artistic objects is a small ivory counter, with a very archaic representation of Artemis Thetis. Some work was also done at a necropolis on Monte Finocchito, near Noto, which belongs to the so-called third Sicilian epoch, about which, up to four years ago, nothing whatever was known. The tombs had already been for the most part rifled by early predators in search of bronze. The relics now found enabled Dr. Orsi to form some idea of the state of civilization at that time, and to fix the date of the

necropolis between the ninth and seventh centuries B.C. All the vases here obtained consist of local Greek ceramic work, of imported geometric vases, or else imitations of the latter manufactured on the spot. Amongst the bronzes left are numerous *fibule* of boat shape, and others of a serpent form, with rings of various forms and dimensions, three glazed scarabei, and two iron knives.

At Salemi in Western Sicily, in the province of Trapani, the remains of a small Christian church of the fourth or, at the latest, fifth century have been found levelled with the ground. Of the two pavements, one beneath the other, owing to restorations, the lower and more ancient one bears Greek inscriptions, while the upper and more recent one, of which very little remains, has some fragmentary inscriptions in Latin. It is to be hoped that further researches will be made on the site of what must have been one of the oldest Christian buildings in the island.

Fresh contributions to the study of the prehistoric settlements of Northern Italy have been furnished by the excavations of Prof. Pigorini in the terramara of Castellazzo di Fontanellato, near Parma. We are now well-nigh in possession of a complete plan of a prehistoric city, which, from the results of partial discoveries recently made, would appear to have been quadrilateral and oriented, having its sides more or less modified in direction in order to allow the water to run into the fosse that surrounded it. The interior of the settlement appears to have been really traversed from north to south by a *decumanus*, a particular which would confirm the conjecture of Prof. Chierici that in the terramare we have the prototypes of the first Italic cities. Parallel to the *decumanus*, and adjoining the eastern rampart, was discovered a large rectangular mound of earth, 120 metres in length and 60 in width, surrounded on all sides by a ditch 30 metres wide, just like the ditch running round the whole terramara. Spanning the western fosse are the remains of a bridge giving access from this raised platform to the centre of the city, and abutting on to the *decumanus*. The existence of this raised mound, which in the Castellazzo terramara is found for the first time, arouses the greatest interest. Prof. Pigorini is inclined to think it may be the temple or citadel, namely, a kind of arx or acropolis. Another important discovery has been made in one of the two necropolises—in that which lies at the south-east angle outside the enclosure, and is in the form of a square. The necropolis, like the city, is surrounded by a ditch and is formed of ground raised by means of piles. The city of the dead would appear in those times (if this circumstance is confirmed by other burial-grounds of the lake-dwellers) to have been an exact imitation of the city of the living, just as the tombs of the remotest ages of Greek and Italian civilization were exact imitations of the huts or dwellings of the living. This burial-place, as well as the other on the west side, which has been so far but little explored, was used for cremated bodies. Near the first is a piece of ground baked by the fire, which was evidently used as an *ustrinum*.

FREDERICK HALBHERR.

M. DE MORGAN'S EXCAVATIONS AT THE PYRAMID AT DACHOUR.

It has been known to Egyptologists that the energetic Director of the Ghizeh Museum, M. de Morgan, has been for some time past planning excavations at the brick pyramid of Dachour. Very interesting discoveries have been anticipated from the examination of the chambers contained in this monument, and we are glad to announce that these expectations will be amply realized. We have been favoured by the perusal of a letter, dated March 1st, from the learned Director, announcing his discoveries, which our readers will doubtless be gratified to see in the original:—

"Arrivé à Dachour depuis quinze jours environ, j'ai attaqué la fameuse pyramide de briques, qui jusqu'ici avait résisté à toutes les fouilles. J'ai du surveiller de très près ces travaux et bien m'en a pris, car hier, 28 février, je suis entré dans le sanctuaire des morts.

"Déjà quatorze chambres funéraires et quatorze sarcophages sont visibles, mais un éboulement coupe la galerie principale. Il faut que je le passe avant de voir les autres chambres, qui probablement seront très nombreuses.

"Le tombeau du roi n'est pas dans la partie explorée hier, il est plus loin, mais j'ai la certitude de le rencontrer puisque je suis dans la place.

"Comme vous le savez, les pyramides ordinaires renferment un seul sarcophage et au plus deux chambres, construites dans l'épaisseur du monument.

"La pyramide de briques au contraire est massive et ne renferme rien. Les tombeaux sont creusés dans le rocher au dessous, et c'est par un puits que j'y suis descendu, mais là n'est pas la seule différence. L'intérieur est une véritable nécropole renfermant les tombeaux de toute la famille royale. Ces tombeaux donnent tous sur une galerie dont la partie déjà découverte est dirigée d'est en ouest."

Among the treasures found in one of the royal chambers is a pectoral in massive gold, 48 mm. high and 55 mm. long, and weighing 37½ grammes. In the centre of the pectoral is the cartouche of Ousertesen II. (twelfth dynasty); on either side are hawks, wearing the crown of Upper and Lower Egypt respectively. The signs of the cartouche are said to be composed of cornelian, lapis-lazuli, and turquoise, let into the gold (they will possibly be found to be of glass paste, as in other instances of the period). The same materials are employed in the rest of the ornamentation of the front of the object. The reverse bears similar decoration, except that the ornamentation is here incised only.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following pictures, from various collections: M. D. Hondecoeter, Cocks Fighting, a hen and chickens and other birds in a landscape, 189/. Rembrandt, A Girl, in a rich dress, with muslin chemise, 157/. Rubens, Portrait of Anthony Trieste, Bishop of Ghent, 199/. W. Collins, The Ferry, 173/. G. Morland, A Mother and Child carrying Faggots, 131/. Titian, Ariadne in Naxos, 105/. Le Nain, The Tasting, five children gathered round their mother, 110/. A. Brauer, Figures on a Sandy Road, 141/. J. Van Goyen, The Ferry Boat, 162/. F. Hals, Portrait of a Man, half-length, 325/. J. Van der Heyden, A View in a Dutch Town, 498/. P. de Hooch, A Cavalier, smoking in an arbour, and a lady, in red dress, offering him a glass, 105/. Jan Steen, A Merry-Making, 567/. The Philistines making Sport of Samson, 241/. G. Terburg, A Dutch Lady, knitting, in an interior, 110/.

Just-Iti Gossip.

"In San Francesco, without the gate of San Miniato, Fra Giovanni painted an Annunciation." Thus Vasari in his biography of Fra Angelico wrote, it is presumed, of that recent acquisition of the National Gallery which we mentioned last week, and, as this reference occurs soon after the account of the great 'Coronation of the Virgin,' now in the Louvre, it is probable Vasari thought that Sir F. Burton's purchase belongs to a date not long subsequent to that of that glorious production, a suggestion which its style at least partially confirms. Messrs. Crowe and Cavalcaselle and other authorities mention the 'Annunciation' of San Francesco among the lost works of the painter. Marchese is silent about it. In some respects the design and accessories of the diptych (for such it is), which will shortly be exhibited to the public in Trafalgar Square, remind us of Angelico's incomparable 'Annunciation' at San Marco; but the Virgin in the former is a little plumper and less

girlish, while, unlike the Gabriel of the convent, the Archangel is standing, and partly bending his knees before the Mother of Christ, whom he salutes, although he has not yet folded the wings of gold by help of which he has alighted in the vaulted cloister of stone supported on slender columns. On our right, in front, the Virgin, who wears her traditional colours, sits on a bench, and behind her is suspended a magnificent hanging of cloth of gold richly embroidered in an Oriental pattern of red. She bends forward slightly, as if to listen to the salutation of the Archangel, and, with one hand raised from her lap, so as to express her surprise, draws across her bosom the embroidered edge of the mantle of celestial blue which envelopes her to the feet. Gabriel, who is on our left, is clad in a rose-coloured robe enriched with gold, and presses his crossed palms against his breast in token of profound humility, while his face shows that he is speaking. The Virgin's under garment is a close-fitting gown of very pale rose-colour, embroidered in a diaper of circles; her carnations, which are very fair and pure, and the light, honey-coloured tresses that float on her shoulders, belong to that chaste, girlish type of womanhood which the painter affected, but her figure is riper than is common in his pictures. Her finely drawn hands and tremulous lips are fuller of life than usual with him, and, while there is no lack of spirituality in her face, there is in it more of simple unidealized nature than the so-called "mystical artist" was wont to depict. Through an arched opening behind the Virgin we see a sort of cloister garth. There are daisies on the sward, and in a pot stands a tall lily. A similar opening behind the Archangel reveals another part of the garth, enclosed on all sides by a rose trellis. Beyond the trellis are visible a hill and a convent resembling that of San Miniato, rows of cypresses, and more distinct peaks in fuller light. The embroideries, the angel's plumage, and both the *nimbi* are represented in real gold, while the last are incised in radial lines, so that, like the wings, their brilliance is distinct, and they shimmer in the light. The pictures are on separate panels, which were, as the continuing lines of the architecture and pavement indicate, originally joined edge to edge so as to form a diptych. On the capitals of two of the columns of the cloister the red annulets upon a silver shield of the Albizzi family are seen. Both works are in an excellent state of preservation, so that they require but little repair. Beyond the suggestion as to Vasari, all we at present know of their history is that they were brought to England in 1818 by Samuel Woodburn.

A NEPHEW of John Opie has presented to the National Gallery a very finely painted and sympathetically studied portrait—by the Academician, his relation—a handsome and intelligent young man, being the head only, in three-quarters view to our right, and at life size. It is executed with more refinement and a lighter touch than were common with the artist, and is doubtless a likeness of Opie's younger brother, the father of the donor. Opie died in 1807. In Room XVIII. of the National Gallery visitors will find on a screen a very pleasant example of J. F. Lewis's art, entitled 'Edfour, Upper Egypt,' camels resting upon a mound of sand. In the foreground their driver lies asleep. In the distance is the city, from which some travellers are setting forth in the cool of the evening, while the afterglow pervades the scene and the last rays of the sun are reflected by some distant hills. The number of the picture is 1405.

SHORTLY will be published, and dedicated by special permission to Her Majesty, another splendidly illustrated volume on Persian ceramic art, by Mr. Henry Wallis, enriched with plates after drawings made for the purpose from specimens belonging to Mr. F. D.

Godman, who has done much to improve our knowledge of these long-neglected, but supremely beautiful relics. The first volume, our readers may remember, dealt with Persian vases of the twelfth century; the new one is concerned with the similar, but superior, and generally less injured tiles of the same epoch, the decorative motives of which evince a great advance in design. For their colour and design the tiles may fairly be considered the finest specimens of Oriental ceramic art, and the forthcoming volume is fully worthy of them, as it comprises forty chromo-lithographic plates by Mr. S. J. Hodson, and numerous illustrations in the text by Mr. Wallis himself. The type is enclosed by ornamental borders printed in gold from the celebrated Persian manuscript of Nizami, which is one of the best treasures of the British Museum. The ornamental printing reflects high credit on Messrs. Taylor & Francis, who undertook that difficult task with honourable zeal, and carried it out successfully. Subscribers will obtain their copies in a few days.

THE Society for the Protection of Ancient Buildings has caused the Curfew Tower at Barking to be surveyed, and has sent in a report to the Restoration Committee, stating in detail how the Society considers the tower should be repaired so as to preserve it without loss of interest; but, unfortunately, the Restoration Committee has replied that it does not agree with the Society, and that it has decided to "restore" the building. The tower forms the entrance gateway to the churchyard, and has two stories, the lower one being the entrance gateway, and the upper one a chamber containing on its east wall a most exceptionally interesting piece of sculpture of the Crucifixion, with St. Mary and St. John on either side. During the last few years the church has been partly "restored." All the dressed stonework of the church tower is now brand new, and consequently, like all thoroughly "restored" buildings, it has lost most of its interest. If funds are forthcoming, the Gateway Tower will, we suppose, share the same ignominious fate.

THE press view of the exhibition of the Birmingham Society of Artists, which contains a special collection of pictures and drawings by the late Frederick Walker and by Mr. J. W. North, took place on Thursday, March 22nd.

DR. DÖRPFELD, before bringing this season's excavations near the Pnyx and Areopagus to a close, made still another important discovery, viz., that of the site of the ancient Temple of Dionysus "en limnais," together with statues, reliefs, and inscriptions. These last speak of the worship of the god and of his rites, and of the ceremonies attending the reception of those who wished to form part of the sacred society of the Iobacchi (Ιοβακχοί). A large four-cornered altar bears on one side a sacrificial scene, in which may be seen a man preparing to kill a goat, while behind it stands an ox bound to an altar by the horns. On another side is seen a satyr dragging a ram by the horns, with a man standing near ready to fell it with a club, while behind is seen a *mænad*. A third face represents the figures of Dionysus, Pan, and a satyr, while the fourth bears a short inscription. The *Enneakrounos*, the site of which is now finally identified, was described by the ancients as near the Temple of Dionysus *év Aíqvais* and the Odeum, and Dr. Dörpfeld has discovered the remains of a building which may well be the Odeum. All that has been found lately belongs, generally speaking, to the second or third century of our era; but amongst the sculptures there is a head of King Attalos, which is much more ancient. The longest of the inscriptions found at the same time gives us a name of a new eponymous archon called Epaphroditus. The works are now suspended for want of funds.

MUSIC

THE WEEK.

QUEEN'S HALL.—The Bach Choir.

THE valuable association now directed by Prof. Villiers Stanford performed a duty worthy of the position it occupies in the estimation of musicians by presenting Bach's 'St. Matthew' Passion Music, with the original German text, at its second concert this season on Thursday last week. The great work was given almost in its entirety, only two or three solos being omitted. The performance lasted four hours, which is far too long, having regard to the conditions to which suburban amateurs have to submit; and it was surprising that a large proportion of the immense audience remained to the close. There was further evidence of a desire to give the work as nearly as possible in accordance with the composer's intentions, the proportion of wood-wind to strings being more than usual, the former numbering twenty-four and the latter forty-four players. We feel constrained to add, however, that a great deal of nonsense is preached concerning a "composer's intentions." A sensible musician writes for the resources he has at command, but he would be frequently glad to write parts for other instruments if they were at his disposal. For example, a small country town may possess a little orchestra of strings, two flutes, and a cornet, and a cantata written for performance in the place would be arranged accordingly, with, perhaps, a reed organ in addition. But the composer would be only too pleased to avail himself of a more satisfactory orchestra whenever it happened to be available. It is neither possible nor desirable to perform the works of the Handel and Bach period precisely as they were written and heard by these masters, though, of course, an endeavour might be made to do so from time to time as a curiosity. But in the ordinary course judicious use should be made of the modern improvements in orchestration, leaving every revision of a score to be criticized on its own merits. This may sound like heresy, but we venture to think it is common sense. Reverting to last week's performance of Bach's 'St. Matthew' Passion Music, it may be said that there was much worthy of commendation, though unqualified praise cannot be bestowed. The choir was certainly not heard to such advantage as at many former concerts given by the society. The attack was for the most part feeble, and the volume of tone singularly small. Perhaps the singers were embarrassed by having to sing in a foreign tongue. Herr Robert Kaufmann, who appeared as the Evangelist, on the whole justified his engagement. He is regarded in Germany as the best living exponent of the part, and he certainly possesses a voice suitable for the interpretation of the music, which lies in great measure beyond the range of an ordinary tenor. Herr Kaufmann's organ is very light in quality, though the production is not the same as that of the English male alto, and, moreover, he sings with the intelligence and expression which the rôle of the Narrator demands. Miss Filzlinger and Miss Marie Brema were efficient, and special praise is due to Mr. David

Bispham for his earnest delivery of the minor bass parts. That excellent artist Mr. Norman Salmond was, unfortunately, very hoarse, and unable to render justice to himself in the music allotted to the Redeemer. Mention should be made of the services of Herr Joachim in the violin *obbligati* and of Miss Hélène Dolmetsch in the part for the viola da gamba. The 'St. Matthew' Passion Music is to be repeated next season.

Musical Gossip.

THE Crystal Palace Concert last Saturday consisted of a performance of Gounod's 'Redemption,' which was largely attended and was in the main artistically successful. The Sydenham choir has certainly never been heard under better conditions, the dramatic choruses of the French master being given with admirable power and precision. Messrs. Edward Lloyd and David Bispham were the most commendable of the solo vocalists, but a second bass should have been engaged for the subsidiary parts.

MENTION must now be made concerning the last two Monday and Saturday Popular Concerts for the present season. On Saturday last the programme included Beethoven's Quartet in *f* minor, Op. 95; three movements from Spohr's Duo Concertante in *d*, for violins, Op. 67, No. 2, in which Herr Joachim was joined by Lady Halle; and Beethoven's Pianoforte Trio in *b* flat, Op. 97. Mr. Leonard Borwick deserves thanks for playing Mozart's masterly Sonata in *d*, ordinarily termed No. 21, for the pianoforte works of the composer of 'Don Giovanni' are now undeservedly neglected; and Miss Gwladys Wood gave satisfaction as the vocalist in place of Miss Dale, who was incapacitated from appearing by illness.

A SEASON more than ordinarily successful, by reason of the proportion of new works and the patronage received by Mr. Arthur Chappell, came to a conclusion with much effect on Monday evening. Of the presentation to Herr Joachim and Signor Piatti at the Grafton Galleries on Thursday we must speak next week; but Monday's concert enabled about 1,500 admirers of these artists to bestow their congratulations on the fiftieth anniversary of their first appearance in London. The event is unique, and it is worthy of permanent record. Concerning Monday's programme there is little to be said. Mendelssohn's Quintet in *b* flat, Op. 87, and Schumann's in *e* flat, Op. 44, were the principal items. Miss Agnes Zimmermann and Mr. Leonard Borwick were extremely well associated in M. Saint-Saëns's masterly variations for two pianofortes on a theme from Beethoven's Sonata in *e* flat, Op. 31, No. 3. Herr Joachim and Signor Piatti played solos by Brahms and Veracini respectively; and Mr. Bispham was strikingly successful in vocal pieces by Brahms, Schumann, and Wagner.

THE sixty-seventh performance of the Musical Artists' Society was given in St. Martin's Town Hall on Monday evening. The programme included Miss Llewella Davies's excellent Pianoforte and Violin Sonata in *e*, played at a recent Royal Academy concert; and a String Quartet in *b* flat, Op. 40, by Miss Marie Wurm, containing some effective writing, though not altogether satisfactory as regards form.

THE programme of the concert at the Royal College of Music on Thursday last week included Schumann's Quartet in *a* minor, No. 1; Brahms's Sextet in *b* flat, Op. 18; and a Larghetto for violin and harp, by N. von Wilm.

THE Royal Academy of Music continues in a condition of prosperity, and the orchestral concert in St. James's Hall on Tuesday afternoon was successful. Highly satisfactory promise was shown by Miss Lily West as a pianist in

Grieg's *a* minor Concerto, and by Miss A. M. E. Carnes as a harpist in an interesting Concertstück in *c* minor by N. von Wilm, a composer scarcely known in this country. The orchestra played with precision Beethoven's Overture to 'Egmont,' and the female choir sang remarkably well the clever and pretty chorus 'Whither away,' from Prof. Stanford's cantata 'The Voyage of Maeldune.'

NOTICE of all performances later than Tuesday last must necessarily be reserved until next week.

MR. ELLIOT STOCK announces for early publication a new work entitled 'Chapters on Church Music,' by Mr. R. B. Daniel.

AMONG English composers Mr. F. H. Cowen appears to be the most popular in Germany, which is, perhaps, rather surprising, as his music is for the most part dainty and fanciful, and certainly less solid and Teutonic in character than that of some other prominent composers of British birth. We learn that Mr. Cowen had a gratifying success at a concert of the Liszt Verein at Leipzig on Friday last week. His Symphony in *f*, No. 5, and his suite 'The Language of Flowers' were received with enthusiasm, and he also won much commendation as conductor.

THE great success of the Wagner cycle at Munich last year has led to arrangements being made for a repetition on a more extended scale during the ensuing autumn. Four complete representations will be given of 'Der Ring des Nibelungen,' four of 'Die Meistersinger,' and five of 'Tristan and Isolde.' The series will commence on August 8th and will terminate on October 3rd.

THE Royal Philharmonic Academy of Rome have conferred the compliment of honorary membership on Sir Herbert Oakeley, who recently opened the new English organ in that city.

At La Scala, Milan, where the success of 'Die Walküre' was jeopardized by a ridiculous *mise en scène*, improvements have been effected, and the work was given a dozen times last month to full and enthusiastic audiences.

PERFORMANCES NEXT WEEK.

MON. 'The Bohemian Girl,' 8, Drury Lane Theatre.
TUES. 'Faust,' 8, Drury Lane Theatre.
SAT. Crystal Palace Concert, 3.
— Morley House Charity Concert, 8, Queen's Hall.
— 'Carmen,' 8, Drury Lane Theatre.

DRAMA

THE WEEK.

COMEDY.—Afternoon Representation: 'Frou-Frou,' a Play in Five Acts. Translated from Meilhac and Halévy.

It is pleasant to meet with an English actress capable of playing Frou-Frou. Until the appearance of Miss Emery in the part such had not been found. Gilberte Brigard is, indeed, the most essentially Parisian character in dramatic fiction, as such a type as is in prose fiction Manon Lescaut. Little corresponding to Parisian frivolity is supposed to prevail in the more sedate matronhood of England, and the same species of gravity and responsibility that provoked the gibe of the foreigner, that to an Englishwoman a fan is luggage, has prevented her success in a character moulded upon, and first acted by, Desclée. Not only has Miss Emery got inside the character of Frou-Frou, she has read into it intentions which neither Desclée nor her more brilliant, but scarcely in the part more delightful or more competent, successor was able to grasp. Her invective against Louise has thus, in addition to the petulance and intensity with which it has always been charged, a species

of unreasoning hatred, amounting almost to ferocity, which is quite convincing. We feel that her suspicions are not wholly unfounded, and that the attitude of self-sacrifice which Louise has so carefully studied is a little too sublime to win full acceptance. The purpose of Louise is to serve as a foil for Gilberte, and this purpose is generally accentuated on the stage by dressing her as a matron rather than a girl, and not seldom even as a dowdy. Gilberte is justified in using her as she will, and the sisterly venom of the latest Frou-Frou furnishes proof also of sisterly perspicacity. One aspect, at least, of Frou-Frou Miss Emery realizes incomparably. A certain plaintive air of self-pity characterizes unconsciously much of Miss Emery's acting. The idea generally that the burden is almost beyond her powers is conveyed. This suits exactly the character of Frou-Frou when she realizes that life is serious, that her own whims can no longer be accepted as pleasant tricks of childhood, and that bloodshed and death wait upon her indulgence of her caprice. Her very last words are: "Frou-Frou, pauvre Frou-Frou." It is impossible to assign the English translation of these words more truth and fidelity than Miss Emery conveys. Not less happy is she in the passionate pleading to her husband when she finds that one or other of her lovers must die; and the horror at realizing that her fall is past redemption, and that the presence of his mother at the death-bed of the man who dies for her amounts to her own banishment, is finely conveyed. These things were known to be within the reach of Miss Emery, and success in them was a mere matter of degree. Few, however, expected that she would assign the comedy scenes so much brightness and witchery. The performance is not faultless. It is, none the less, so good as to hold out promise of perfection and to show the capacity of Miss Emery to play an entire range of characters which hitherto she has not essayed. Mr. Cyril Maude's Brigard is an excellent cabinet picture; Mr. Brandon Thomas as Sartorys is robust; and Mr. H. B. Irving's love-making as Valréas is impassioned, but scarcely persuasive.

THE ninth volume of the plays of Mr. Pinero consists of the three-act farce of *The Schoolmistress*, ushered in as usual, though at less length than usual, by an introduction by Mr. Malcolm C. Salaman. This buoyant piece, given at the Court, March 27th, 1886, under the joint management of John Clayton and Arthur Cecil, constitutes very whimsical reading. One remembers well the Vere Queckett of Mr. Cecil, Mr. Clayton's fiery admiral, Mrs. John Wood's irresistible Miss Dyott, and Miss Norreys's Peggy Hessleridge. Ah! would the actress last named only play such characters now! Not the best of Mr. Pinero's farces is this. It merits, however, a place in his collected plays.

Dramatic Gossip.

So many theatres have been closed during the past week that the task is easier of saying which houses have been opened than which have been shut. Practically, the principal West-End houses at which the entertainment is purely dramatic, as apart from musical, have suspended performance, the prominent exceptions being the Adelphi and the Princess's, both popular houses. 'Charley's Aunt' at the Globe and

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